DOCUMENT RESUME

ED 226 114	CE 034 628
TITLE	HERO HELPS for Home Economics Related Occupation Coordinators. Volume I.
INSTITUTION	Northern Arizona Univ., Flagstaff. Center for Vocational Education.
SPONS AGENCY	Arizona State Dept. of Education, Phoenix. Div. of Career and Vocational Education.
PUB DATE	Sep 82
NOTE	369p.; For a related document see CE 034 629.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052) -- Guides - Classroom Use - Materials (For Learner) (051)
EDRS PRICE	MF01/PC15 Plus Postage.
DESCRIPTORS	Autoinstructional Aids; Competency Based Education; Distributive Education; *Fashion Industry; Individualized Instruction; *Interior Design; Job Skills; Learning Activities; Learning Modules; *Merchandising; *Occupational Home Economics; Pacing; Salesmanship; Secondary Education; Student Evaluation; *Textiles Instruction
IDENTIFIERS	*Home Economics Related Occupations

ABSTRACT

These 25 modules for independent study comprise the first volume of a two-volume set of HERO (Home Economics Related Occupations) HELPS for student use in competency-based professional development. A management system that includes a filing system, testing, record keeping, and scheduling is discussed. A sample contract and other class management forms are provided. Each module contains teacher and student materials. Teacher materials include an information sheet listing resources and materials needed by students, an application (student evaluation instrument) with answer key, and a job advancement (more detailed student evaluation instrument) with answer key. Student materials include an outline of student activities (detailing job competencies covered in the module, learning activities to be completed, an optional extra credit activity) and information sheets. The 25 modules are categorized under six HERO areas (with representative module topics): fabric/fashion (bolt information, choosing fabrics, fabric blends, fabric finishes, fiber classification); merchandising--merchandise presentation (approaching the customer, talking about merchandise); merchandising--fashion accessories (handbag identification, materials and care, scarves); merchandising--fashion vocabulary (identification of dresses, skirts, coats, jackets, pants, sleeves, necklines, collars); merchandising--general (fitting women's swimsuits); and interior design (furniture arrangement, lighting). (YLB)

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AZ 8213305

ED226114

# HERO HELPS
for

HOME ECONOMICS RELATED OCCUPATION COORDINATORS

VOLUME I

Sponsored by:

The Arizona Department of Education
Division of Vocational Education
Project #961002

September 1982

CE 034628

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HERO HELP

I am excited to present this new set of HERO HELPS to Arizona's Home Economics Related Occupations teachers. HERO HELPS have been developed for student use in their competency based professional development (independent study).

The HERO HELPS modules are made possible through a project granted by the Arizona Department of Education in cooperation with the Center for Vocational Education at Northern Arizona University. The modules have been written, field tested, and edited by teams of Home Economics Related Occupations teachers. Included with this curriculum is a new management system (found in Volume I) which will assist teachers with classroom management and use.

For ease of management, the HERO HELPS have been organized into a three-ring binder and all modules are reproducible for classroom use. The project provides for teacher inservice in the dissemination, management and use of these materials.

Is is my hope that these materials will be of great assistance to you in the management of skill development in your many Home Economics Related Occupations programs.

Mary Lewkowitz
State Supervisor
Occupational Home Economics

ACKNOWLEDGEMENTS

Special thanks are extended to the following people who made the completion of the HERO HELPS possible.

To Karen Behning, Becky Grant, Flossie Mitchell, Katie Powell, Patti Schmalzel, and Marilyn VandeMark for writing the new packets.

To Jackie Kimsey, Mary Lewkowitz, and Betty Rovedo for editing the packets and writing the management system section.

To Sue Pew, Nancy Graham, and Patti Schmalzel for sharing their systems of using HERO HELPS in the classroom.

And to all the participating HERO coordinators and students for field testing the new packets.

Thank you!

Marcia K. Armstrong

Marcia K. Armstrong

HERO HELP

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MANAGEMENT SYSTEM

HERO HELP

what's it all about?

HERO HELPS ARE SPECIAL MATERIALS DEVELOPED IN ARIZONA SO HERO STUDENTS CAN LEARN THE SKILLS, KNOWLEDGE AND ATTITUDES TO ADVANCE SUCCESSFULLY ON THEIR JOBS.

what is the benefit to students?

THE PACKETS TEACH STUDENTS SKILLS AND KNOWLEDGE THAT WILL HELP THEM DO A BETTER JOB AT WORK. THE STUDENT PROGRESS AT THEIR OWN RATE. THE STUDENT MAKES DECISIONS ABOUT HOW THEY CAN BEST LEARN THE MATERIAL.

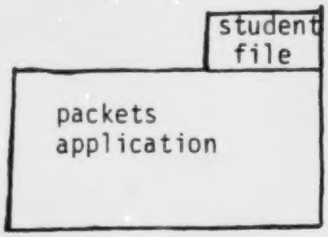
what is the benefit to teachers?

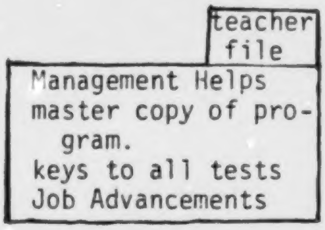
STUDENTS ASSUME RESPONSIBILITY FOR THEIR OWN LEARNING. THE PACKETS OPEN COMMUNICATION BETWEEN THE STUDENT AND THE TEACHER. HERO HELPS UTILIZE COMMUNITY RESOURSES. HERO HELPS FREE THE TEACHER TO GIVE PERSONAL ATTENTION TO A GREATER NUMBER OF STUDENTS.

HERO HELP HINTS

FILING SYSTEM

Set up a "library" system to check Helps in and out rather than running off multiple copies for student use. The library could be in the form of notebooks or file boxes.


student file
packets
application


teacher file
Management Helps
master copy of program.
keys to all tests
Job Advancements

NUMBER CODE

Separate packages according to occupational areas and label them clearly so students can locate them easily. The number code will help you in the process. Listed below you will find the coding system.

OCCUPATIONAL AREA

CC - Child Care, Teacher or Special Needs Aids
G - General
GC/HC - Hospitality/Recreation
FF - Fabric/Fashion
ID - Interior Design
FS - Food Service
MI - Merchandising
ID/FL - Floristry

SUBJECT CATEGORY

SS - Safety and Sanitation
EQ - Equipment
HRel - Human Relations
KS - Knowledge and Skills

The center number FF-KS-82-32 refers to the year the packet was produced.

The last number FF-KS-82-32 refers to the packet number.

COLOR CODE

Packets can be color coded according to applications, job advancement, teacher section and student section. This enables the teacher to spot check use of the material around the room and monitor tests more effectively.

TESTS

Set up a special file or notebook for applications and job advancements and make it accessable only to the teacher. Use the number coding system for easy location and refiling.

Schedule job advancement tests ahead of time so that you have an opportunity to have the tests ready for the students.

Another method may be to schedule one day a week as a test day. Students would take tests only on that day.

RECORD KEEPING

Students contract plan/grading card is first used by the student to plan a program of work related to the packets, then kept by the teacher to record information such as:

- did the student pretest out of the competency?
- the activities completed by the student within the learning packets, including points earned.
- record test dates and scores.

SCHEDULING

Forms are provided in the management system to plan the activities that accompany the HERO HELPS program. They include:

Check-out forms for: Packets / Applications

Sign-up Sheets for: Tests / Activity Demonstrations / Conference Evaluation

Score Sheet for Demonstration

HERO HELPS CONTRACT

* I ______________________________ contract for ________________ packets
Student Name # of packets
in the area of interest for the occupation of _________________________.

* I understand it is my responsibility to obtain learning packages and to keep myself on schedule as planned.

* I understand that I may choose from Basic Job Skills as well as my area of interest.

* I understand that I will review my needs and interests with my Hero Instructor for approval and guidance.

____
Student Signature Date

____
Instructor's Signature Date

HERO HELPS CONTRACT

* I ______________________________ contract for ________________ packets
Student Name # of packets
in the area of interest for the occupation of _________________________.

* I understand it is my responsibility to obtain learning packages and to keep myself on schedule as planned.

* I understand that I may choose from Basic Job Skills as well as my area of interest.

* I understand that I will review my needs and interests with my Hero Instructor for approval and guidance.

____
Student Signature Date

____
Instructor's Signature Date

STUDENT CONTRACT PLAN / GRADING CARD

NAME ____________________

	PLANNED STARTING DATE
	ACTUAL STARTING DATE
	NAME OF PACKET
	CODE NUMBERS
	APPLICATION
	ACTIVITY POINTS
	JOB ADVANCEMENT
	QUEST ACTIVITIES
	COMPLETION DATE
	INSTRUCTOR'S INITIALS
	GRADE OR POINTS EARNED

STUDENT CONTRACT PLAN / GRADING CARD

NAME ____________________

	PLANNED STARTING DATE
	ACTUAL STARTING DATE
	NAME OF PACKET
	CODE NUMBERS
	APPLICATION
	ACTIVITY POINTS
	JOB ADVANCEMENT
	QUEST ACTIVITIES
	COMPLETION DATE
	INSTRUCTOR'S INITIALS
	GRADE OR POINTS EARNED

HERO HELP

ACTIVITY DEMONSTRATION

sign up sheet

NAME	BRIEFLY DESCRIBE DEMONSTRATION	DATE OF DEMO.	TIME NEEDED

HERO HELP

PACKET

check-out form

NAME	NAME OF PACKET	CODE #	DATE CHECKED OUT	DATE CHECKED IN

HERO HELP

APPLICATION

check-out form

NAME	NAME OF APPLICATION PACKET	CODE #	DATE CHECKED OUT	DATE CHECKED IN

HERO HELP

CONFERENCE/EVALUATION

sign up sheet

NAME	NAME

HERO HELP

SUGGESTIONS FOR THREE BASIC PLANS

Sue Pew, Chandler High School

PLAN A - The "BASIC" Plan

Large Group Instruction	2 Days of each week.
Independant Study	2 Days of each week.
Club Meeting	1 Day of each week.

PLAN B - The "SEMI-BASIC" Plan

Large Group Instruction	2 to 4 weeks at beginning of year with no independent study.
Large Group Instruction	2 Days of each week beginning with the 3rd or 4th week.
Independent Study	2 Days of each week beginning with the 3rd or 4th week.
Club Meeting	1 Day of each week beginning with the 2nd week.

Repeat this each grade period OR continue with the basic the rest of the year.

PLAN C - The "GROUPING" Plan

1st Grade Period:	
Large Group Instruction	4 Days a week for 7 weeks.
Club Meeting	1 Day a week for entire grade period.
Independent Study	4 Days a week for 2 weeks.
2nd Grade Period:	
Large Group Instruction	4 Days a week for 5 weeks.
Club Meeting	1 Day a week for entire grade period.
Independent Study	4 Days a week for 3 weeks.
Test Time	1 week.
3rd Grade Period:	
Large Group Instruction	4 Days a week for 3 weeks.
Club Meeting	1 Day a week for entire grade period.
Independent Study	4 Days a week for 6 weeks.
4th Grade Period:	
Large Group Instruction	4 Days a week for 2 weeks.
Club Meetings	1 Day a week for entire grade period.
Independent Study	4 Days a week for 4 weeks.
Large Group Instruction	4 Days a week for 2 weeks.
Test Time	1 week.

FASHION/FABRIC

code: FF-KS-82-509
title: BOLT INFORMATION
author: Karen Behning

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Duplicate Application.

Duplicate Job Advancement.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T5

BOLT INFORMATION
APPLICATION

NAME:

I. Answer the following questions TRUE or FALSE.

_____ 1. Materials only have one type of fiber in them.

_____ 2. The date given on the end of the bolt refers to today's date.

_____ 3. All manufacturers tell the type of fiber used in the fabric.

_____ 4. Care instructions for fabric are always given.

_____ 5. Color of fabric is always listed.

_____ 6. The width of the fabric is always given.

II. Fill in the blanks with the correct information.

1. Care instruction △04 means:

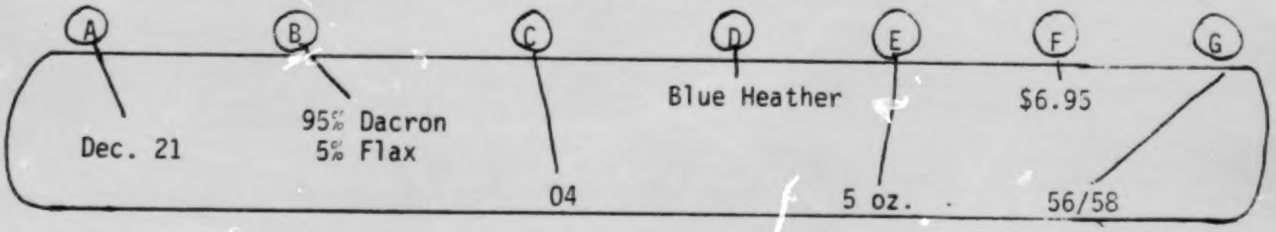
2. Care instruction △07 means:

3. Care instruction △06 means:

4. The date given on the end of the bolt refers to

5. The one item that is required by law to be on the end of each bolt is

III. Label the items of this sample bolt end:



A
B
C
D

E
F
G

BOLT INFORMATION
APPLICATION KEY

NAME:

I. Answer the following questions TRUE or FALSE.

F 1. Materials only have one type of fiber in them.

F 2. The date given on the end of the bolt refers to today's date.

F 3. All manufacturers tell the type of fiber used in the fabric.

T 4. Care instructions for fabric are always given.

F 5. Color of fabric is always listed.

F 6. The width of the fabric is always given.

II. Fill in the blanks with the correct information.

1. Care instruction △04 means: MACHINE WASH, WARM, DELICATE CYCLE, TUMBLE DRY LOW, USE COOL IRON

2. Care instruction △07 means: DRY CLEAN ONLY

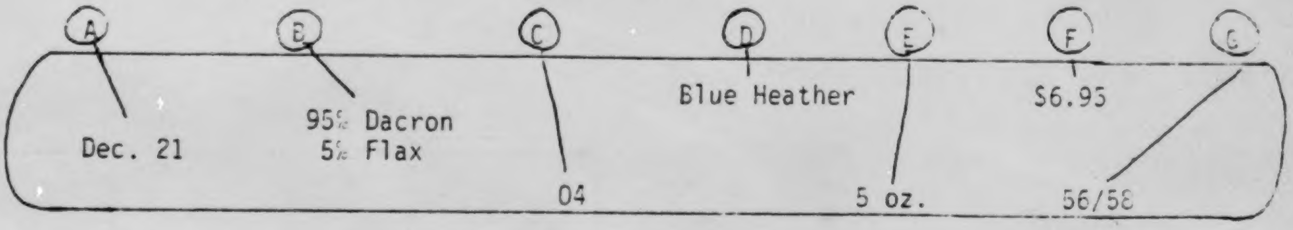
3. Care instruction △08 means: HAND WASH SEPARATELY, USE COOL IRON

4. The date given on the end of the bolt refers to *the date the fabric was received into the store*

5. The one item that is required by law to be on the end of each bolt is

care instructions

III. Label the items of this sample bolt end:



A *Date*
B *Fiber*
C *Care instruction*
D *color*
E *Weight*
F *Price*
G *Width*

BOLT INFORMATION
JOB ADVANCEMENT

NAME: ______________________________

1. What information is required by law to appear on a fabric bolt?

2. Name at least four additional pieces of information that are often found on a fabric bolt.

   a.
   b.
   c.
   d.

3. Explain the care symbol method of identifying permanent care labels.

Match the following:

______ 1. machine wash, warm, tumble dry, remove promptly

______ 2. hand wash separately, use cool iron

______ 3. dry clean only

______ 4. machine wash, warm, line dry

______ 5. wipe with damp cloth only

A. 1
B. 2
C. 3
D. 4
E. 5
F. 6
G. 7
H. 8
I. 9

True or False:

______ 1. Materials only have one type of fiber in them.

______ 2. The width of the fabric is always given.

______ 3. The date given on the end of the bolt refers to today's date.

______ 4. Color of fabric is always listed.

______ 5. Care instructions for fabric are always given.

______ 6. All manufacturers tell the type of fiber used in the fabric.

BOLT INFORMATION
JOB ADVANCEMENT KEY NAME:

1. What information is required by law to appear on a fabric bolt?

   CARE INSTRUCTIONS

2. Name at least four additional pieces of information that are often found on a fabric bolt.

   a. fiber or: price
   b. care width
   c. color date
   d. weight

3. Explain the care symbol method of identifying permanent care labels.

   Each type of care instruction is assigned a number one through nine. The number is in a triangle and tells the buyer how to care for that garment. Buyers must know what code number means what instruction.

Match the following:

C 1. machine wash, warm, tumble dry, remove promptly
F 2. hand wash separately, use cool iron
G 3. dry clean only
B 4. machine wash, warm, line dry
I 5. wipe with damp cloth only

A. 1
B. 2
C. 3
D. 4
E. 5
F. 6
G. 7
H. 8
I. 9

True or False:

F 1. Materials only have one type of fiber in them.
F 2. The width of the fabric is always given.
F 3. The date given on the end of the bolt refers to today's date.
F 4. Color of fabric is always listed.
T 5. Care instructions for fabric are always given.
F 6. All manufacturers tell the type of fiber used in the fabric.

code: FF-KS-82-509
title: BOLT INFORMATION
author: Karen Behning

HERO HELP

Help Wanted

(Make all marks on separate paper.)

The information on a bolt will give your customer valuable help in making wise decisions about fabric. Are you familiar with all the information found on a bolt? Read on!

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Explain the information given on the end of the bolt of fabric.
2. Advise others in the meaining of care symbols.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

1. Read the information sheet attached.
2. Go to a fabric department and find the following information on ends of at least five different bolts.
   - A. Type of fiber
   - B. Care instructions
   - C. Fabric Width
3. Help a friend or relative shop for fabric for a sewing project and explain the information given on the end of the bolt to them.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

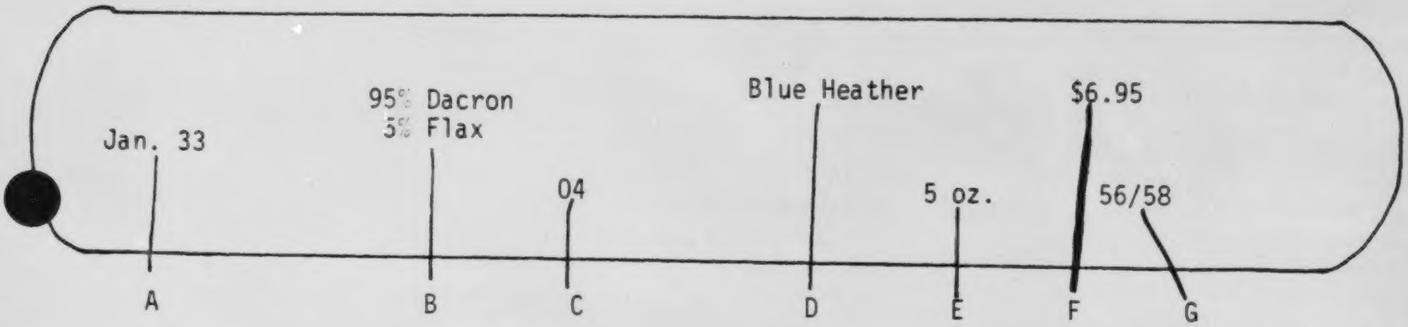
This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Go to the fabric department and ask for empty bolts. Bring them to class and explain the information to the class.

BOLT INFORMATION

When you buy fabric in the store a large piece of it usually has been folded in half lengthwise and wrapped around a flat piece of heavy cardboard. This bundle is called the BOLT. On the end of the bolt, the manufacturer will list information you might use in helping to decide which and how much material is needed for the pattern being used. Given below is an explanation of that information. By law, all bolts must have only care instructions listed on the bolt. All other information given is by choice and will vary from manufacturer to manufacturer.

1. FIBER-------This information refers to the type of fiber the fabric is made of.
2. CARE--------The Federal Trade Commission rule went into effect July 3, 1972 and applies to all goods manufactured after that date. All fabrics sold at retail as piece goods must be accompanied by permanent care instruction labels that can be attached to the finished garment by the customer. Also all bolt ends, tube or roll ends must state care instructions for the particular fabric carried on the bolt.
3. COLOR-------Many manufacturers will put the name of the color which is being that season on the end of the bolt.
4. WEIGHT------Some manufacturers will include the ounce weight of the material. The higher the number, the heavier the fabric.
5. PRICE-------This refers to the amount the store is selling the fabric for, per yard.
6. WIDTH-------This refers to how wide the fabric on the bolt is.
7. DATE--------Refers to the date the fabric came into the store


Jan. 33
95% Dacron
5% Flax
04
Blue Heather
5 oz.
$6.95
56/58
A
B
C
D
E
F
G

A. Date

B. Fiber content

C. Care instructions

D. Color

E. Weight

F. Price per yard

G. Width of fabric

"TRIANGLE SYSTEM"
of Suggested Care Labeling Instructions

CODE	WORDING
Method △1	Machine wash, warm
Method △2	Machine wash, warm; line dry
Method △3	Machine wash, warm; tumble dry; remove promptly
Method △4	Machine wash, warm; delicate cycle; tumble dry, low; use cool iron
Method △5	Macine wash, warm,do not dry clean
Method △6	Hand wash separately; use cool iron
Method △7	Dry clean only
Method △8	Dry clean; pile method only
Method △9	Wipe with damp cloth only

F.T.C. regulations require garment manufacturers to attach permanent care labels to finished garments.

The "Triangle" suggested care labeling information refers only to fabric on this order.

code: FF-KS-82-510

title: CHOOSING FABRIC

author: Rebecca Grant

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

1. Pattern envelopes
2. Duplicate application and job advancement.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T5

CHOOSING FABRIC

APPLICATION

NAME: ______________________

1. What is the most important thing to do in a fabric store to help you learn about fibers and fabrics?

2. What is "on-grain"?

3. What can you do to fabric to check the grain?

4. How do you preshrink any fabric?

5. Give an example of each of the following fabric types:

   Sheer---

   Light Weight---

   Medium---

   Heavy---

   Very Heavy---

6. What are five things to consider about the fabric you are buying?

CHOOSING FABRIC
APPLICATION

Key

1. What is the most important thing to do in a fabric store to help you learn about fibers and fabrics?

   Ask questions

2. What is "on-grain"? *In on-grain fabrics, the lengthwise and crosswise grains meet in a right angle.*

3. What can you do to fabric to check the grain? *Tear across the end of the fabric or pull a crosswise thread out and cut across exactly on the pulled-thread line.*

4. How do you preshrink any fabric? *Preshrink any fabric the way you will clean it.*

5. Give an example of each of the following fabric types:

   Sheer--- *dimity, dotted swiss, handkerchief linen, lawn, sheer crepe, voile, casement cloth, china silk*
   Light Weight--- *chambray, gingham, percale, taffeta, satin, sheer wool, challis*
   Medium--- *muslin, chintz, dress linen, piqué, flannel, jersey, broadcloth, crepe*
   Heavy--- *upholstry fabric, sailcloth, matlassé, ticking, heavy denim, vinyl, burlap*
   Very Heavy--- *canvas, duck, awning fabric*

6. What are five things to consider about the fabric you are buying?

   five of the following:

   fiber content
   comfort
   easy to care for
   cost
   fashionable
   suitable to pattern
   looks good on you
   any flaws?
   will it shrink or wrinkle?

CHOOSING FABRIC
JOB ADVANCEMENT

NAME: ____________________

TRUE OR FALSE

_____ 1. The most important thing to do in a fabric store is ask questions.

_____ 2. Salespeople should be able to give exact answers about how much fabric to buy.

_____ 3. One guide to buying fabrics is based on weight.

_____ 4. Never buy off-grain fabric.

_____ 5. Many dry-cleaners will pre-shrink fabrics at no charge.

_____ 6. Always check for flaws on both sides of the fabric.

_____ 7. Only knits have flaws.

SHORT ANSWER

8. Where can you find fabric width?

9. What is nap?

10. How do you know what fabrics are suitable for the pattern?

11. How do you know when a fabric is off-grain?

12. Define selvage:

13. Define bias:

CHOOSING FABRIC
JOB ADVANCEMENT

Key

TRUE OR FALSE

T 1. The most important thing to do in a fabric store is ask questions.

F 2. Salespeople should be able to give exact answers about how much fabric to buy.

T 3. One guide to buying fabrics is based on weight.

F 4. Never buy off-grain fabric.

T 5. Many dry-cleaners will pre-shrink fabrics at no charge.

T 6. Always check for flaws on both sides of the fabric.

F 7. Only knits have flaws.

SHORT ANSWER

8. Where can you find fabric width?
On the end of the bolt, on a tag, or on a display sign.

9. What is nap?
Surface texture - should all go in the same direction

10. How do you know what fabrics are suitable for the pattern?
The best guide is the pattern envelope

11. How do you know when a fabric is off-grain?
Off-grain fabrics do not have grain lines meeting in a right angle.

12. Define selvage: *tightly woven edge of the fabric*

13. Define bias: *true diagonal line across the grain lines*

code: FF-KS-82-510
title: CHOOSING FABRIC
author: Rebecca Grant

HERO HELP

Help Wanted

PLACE MARKS ON SEPARATE SHEET OF PAPER

Questions! Questions! Questions!

What are the questions most often asked by consumers shopping for fabrics? As a salesperson in a fabric shop you will be asked these questions quite often. This packet will help you in answering questions of customers...help increase your job skills...help you to know where to look for answers.

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Explain how to choose fabrics which are suitable for a pattern.
2. List considerations to make about a fabric before buying it.
3. Define terms such as nap, selvage, bias, grain, pre-shrink.
4. Give examples of the different types of fabrics and their weights.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

1. Read the following information pages on choosing fabrics.
2. Select any of the pattern envelopes provided in this packet. Make a list of the fabrics suggested on the back of the envelope. Compare the cost and weight of each fabric. Record your findings on the Fabric Comparison sheet on page S4. Place a star beside the fabric on the list you would pick for the pattern. Remember, weight and cost are a major consideration in purchasing fabric.
3. Visit a department store that sells ready made garments. Choose two similar garments in the least expensive and the most expensive departments. Write a paragraph explaining the differences in the fabric of the two garments.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

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Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

List some suitable fibers, types of construction and finishes for the garments in this list. You may make a list of items you plan to buy instead of these examples. You may have to do some research.

pajamas for a two-year-old
play shirt for a five-year-old
tennis outfit
curtains
rain coat
"evening" dress

HOW CAN I CHOOSE THE RIGHT FABRIC?

Ask questions!

What are the questions most often asked by consumers shopping for fabric? Maybe you have asked these questions too.

Try to learn as much as possible about the fabric before you buy it.

????? HOW DO I FIND OUT THE FIBER CONTENT?

Look on the end of the bolt, on a tag, or on a display sign. The fabric width will also be noted there.

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Treat it like a napped fabric. Some satins may appear to be "one-way". Diagonal fabrics must be cut in a special way, too.

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There is no rule. It depends on the pattern and fabric design. Ask a qualified salesperson or consult a sewing book.

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Hold fabric next to your face, in the sunlight if possible. One pattern company, McCalls, presents flattering pattern designs called "Pounds Thinner" patterns.

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Your best guide will be the pattern envelope - you might compare it to reading the 'fine print'. You will find fabrics suggested by the designer of the pattern. You can also compare your pattern to similar designs in ready-made clothing. Then consider the purpose of the garment. You might find this checklist handy to have along:

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--- Which are suitable for my needs?

--- Will it wear well? Check fiber content and construction.

--- Will it be comfortable for the season intended?

--- Is it easy to care for and can I afford the cost of upkeep?

--- Will the color, texture and style look good on me? Or will it look good in its surroundings?

--- Is it fashionable?

--- Have I examined it carefully?

--- Can I afford it?

--- What else can the salesperson tell me about this fabric?

Another guide to the suitability is to consider the weight. Remember, both comfort and appearance are affected by weight, and weight is not necessarily an indication of warmth or durability. Today's man-made fibers are lighter in weight than ever, even though they may appear to be heavy. A few of the many fabric types are listed as examples:

Very Sheer................	batiste, chiffon, fine lace, marquisette, organdy, net
Sheer	dimity, dotted Swiss, handkerchief linen, lawn, sheer crepe, voile, casement cloth, China silk
Light Weight	chambray, gingham, percale, taffeta, satin, sheer wool, challis
Medium	muslin, chintz, dress linen, piqué, flannel, jersey, broadcloth, crepe
Medium Heavy	denim, velveteen, terrycloth, tweed, drapery fabrics, twill, gabardine, coatings, fleece, corduroy
Heavy......................	upholstry fabric, sailcloth, matlassé, ticking, heavy denim, vinyl, burlap
Very Heavy	canvas, duck, awning fabric

????? HOW CAN I TELL WHAT THIS FABRIC WILL LOOK LIKE WHEN MADE INTO A DRESS?

Study similar fabrics in dresses already made. Look carefully at model garments in the store and look at pictures in the pattern books and magazines.

????? WHAT IS "ON GRAIN"?

Threads from which fabric is woven form the grain. Threads cross at right angles when the fabric is on grain. The tightly woven edge of the fabric is called selvage.

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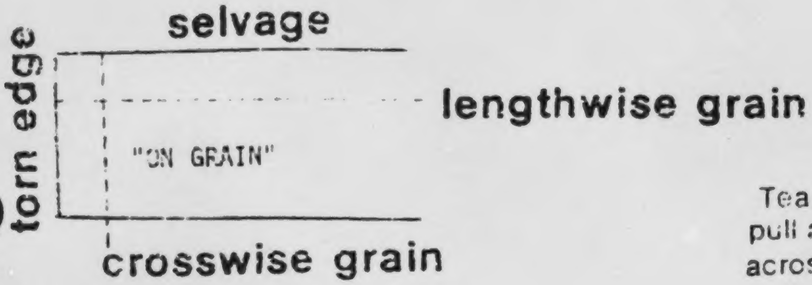
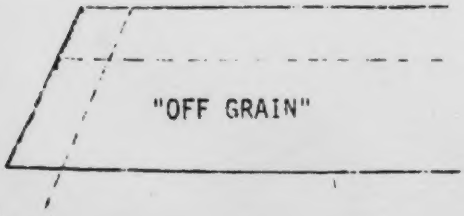
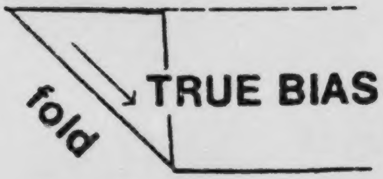

selvage
torn edge
lengthwise grain
"ON GRAIN"
crosswise grain

Tear across the end of the fabric o
pull a crosswise thread out and cut
across exactly on the pulled-thread




TRUE BIAS
fold

????? CAN I USE OFF-GRAIN FABRIC?

Off-grain fabric may be used only if it is a plain color or a print without a stripe effect. Never buy off-grain plaids, durable press fabrics, or bonded fabrics. Some fabrics MAY be straightened.

????? DO I NEED TO PRESHRINK IT?

As a rule, pretreat any fabric before you cut it out, in the same way it will be cleaned after wearing. Wash in the washer or hand wash and so on. Many dry cleaners will preshrink dry cleanable fabrics for you at no charge. Be sure all fabrics are clean before they are steam pressed.

????? HOW DO YOU SEW ____________________? (you fill in the blank)

If you question your ability to sew a particular fabric, check the library for books and magazine articles, check Adult Education classes, read leaflets many stores provide, attend classes and demonstrations at the stores. Try some techniques on samples to build up your confidence.

????? HOW DO YOU CLEAN IT? WILL IT SHRINK OR WRINKLE?

Ask the salesperson, read labels, and study the care for the particular fiber content. You may also consult with a dry cleaner. And be sure all bindings and trims are as cleanable as the outer fabric.

????? WILL IT FADE?

Read labels, ask questions. Ask if the store will accept a return if it fades when washed according to their instructions, and ask them to write this on the sales slip. (This can apply to any defect not obvious when the fabric is purchased.) Excess dye may come out in the first washing; bright colors are more likely to do this.

????? WHAT IF IT HAS FLAWS?

Be sure to check both sides of the fabric before it is purchased. Knits are more likely to be flawed, but any fabric should be checked for skipped stitches, printing errors, loose bonding, and so on. If durable press fabrics have wrinkles, consider them permanent.

????? CAN I RETURN THE FABRIC?

It is not only your right, it is a responsiblity to return goods which are not satisfactory because of an error by the manufacturer. This does not include a color which clashes with your hair, or fabric you don't know how to sew! If you have shopped carefully, examined the fabric carefully, and asked questions, you will find returns less frequent.

Remember to do it in a spirit of helpfulness, and ask that the store return the goods to the manufacturer. (A reliable manufacturer wants to know if his goods are satisfactory.) Be sure you return goods promptly, bring your sales slip, and be specific about the problem.

code: FF-KS-82-510
title: CHOOSING FABRIC
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HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

1. Pattern envelopes
2. Duplicate application and job advancement.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T5

CHOOSING FABRIC

APPLICATION NAME: ____________________

1. What is the most important thing to do in a fabric store to help you learn about fibers and fabrics?

2. What is "on-grain"?

3. What can you do to fabric to check the grain?

4. How do you preshrink any fabric?

5. Give an example of each of the following fabric types:

   Sheer---

   Light Weight---

   Medium---

   Heavy---

   Very Heavy---

6. What are five things to consider about the fabric you are buying?

CHOOSING FABRIC APPLICATION

Key

1. What is the most important thing to do in a fabric store to help you learn about fibers and fabrics?

   Ask questions

2. What is "on-grain"? *In on-grain fabrics, the lengthwise and crosswise grains meet in a right angle.*

3. What can you do to fabric to check the grain? *Tear across the end of the fabric or pull a crosswise thread out and cut across exactly on the pulled-thread line.*

4. How do you preshrink any fabric? *Preshrink any fabric the way you will clean it.*

5. Give an example of each of the following fabric types:

   Sheer--- *dimity, dotted swiss, handkerchief linen, lawn, sheer crepe, voile, casement cloth, china silk*
   Light Weight--- *chambray, gingham, percale, taffeta, satin, sheer wool, challis*
   Medium--- *muslin, chintz, dress linen, piqué, flannel, jersey, broadcloth, crepe*
   Heavy--- *upholstry fabric, sailcloth,matlassé, ticking, heavy denim, vinyl, burlap*
   Very Heavy--- *canvas, duck, awning fabric*

6. What are five things to consider about the fabric you are buying?

   five of the following:

   fiber content
   comfort
   easy to care for
   cost
   fashionable
   suitable to pattern
   looks good on you
   any flaws?
   will it shrink or wrinkle?

CHOOSING FABRIC
JOB ADVANCEMENT

NAME: ____________________

TRUE OR FALSE

_____ 1. The most important thing to do in a fabric store is ask questions.

_____ 2. Salespeople should be able to give exact answers about how much fabric to buy.

_____ 3. One guide to buying fabrics is based on weight.

_____ 4. Never buy off-grain fabric.

_____ 5. Many dry-cleaners will pre-shrink fabrics at no charge.

_____ 6. Always check for flaws on both sides of the fabric.

_____ 7. Only knits have flaws.

SHORT ANSWER

8. Where can you find fabric width?

9. What is nap?

10. How do you know what fabrics are suitable for the pattern?

11. How do you know when a fabric is off-grain?

12. Define selvage:

13. Define bias:

CHOOSING FABRIC
JOB ADVANCEMENT

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SHORT ANSWER

8. Where can you find fabric width?
On the end of the bolt, on a tag, or on a display sign.

9. What is nap?
Surface texture - should all go in the same direction

10. How do you know what fabrics are suitable for the pattern?
The best guide is the pattern envelope

11. How do you know when a fabric is off-grain?
Off-grain fabrics do not have grain lines meeting in a right angle.

12. Define selvage: *tightly woven edge of the fabric*

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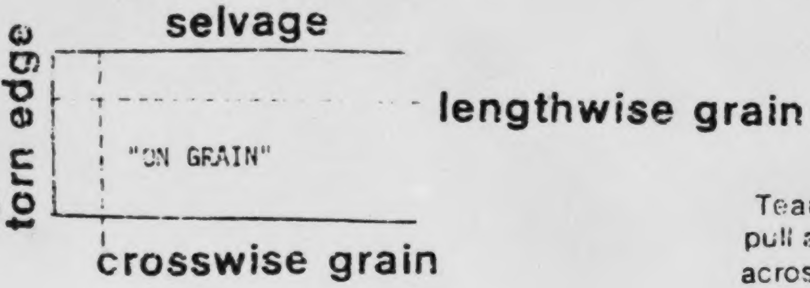
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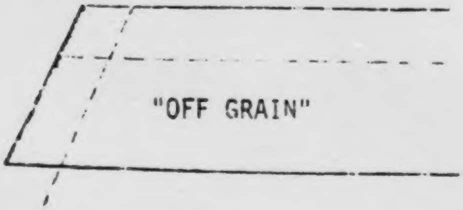

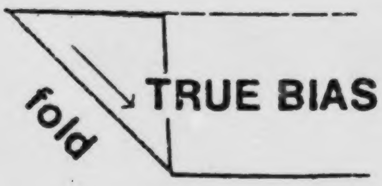
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code: FF-KS-82-511
title: FABRIC BLENDS
author: Rebecca Grant

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Duplicate Application and Job Advancement.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T5

FABRIC BLENDS
APPLICATION

NAME:

1. Describe a "blended fabric" and tell how it is different from a "mixture" fabric.

2. What are four reasons blends are made?

   1.

   2.

   3.

   4.

3. Give characteristics that each of the following fibers contributes to blends:

   Polyester -

   Acetate-

   Acrylic-

   Nylon-

   Spandex-

   Rayon-

APPLICATION

KEY

1. Describe a "blended fabric" and tell how it is different from a "mixture" fabric.

   A blended fabric contains "intimately blended" yarns in both directions of the fabric. A mixture consists of single yarns, each having different fiber contents, woven together.

2. What are four reasons blends are made?

   1. give a fabric more uses
   2. give a different feeling or "hand"
   3. overcome drawbacks of some fibers
   4. lower the cost

   OR give a new appearance

3. Give characteristics that each of the following fibers contributes to blends:

   Polyester - wrinkle resistance, strength

   Acetate- beauty and drapability

   Acrylic- contributes to bulk and warmth without weight

   Nylon- strength

   Spandex- stretch

   Rayon- absorbency

FABRIC BLENDS
JOB ADVANCEMENT NAME: ______________________

TRUE / FALSE:

_____ 1. There are several methods of creating a "blend".

_____ 2. A manufacturer must include on the label any fiber present as long as there is at least 1%.

_____ 3. Blends can lower the cost of a fabric.

_____ 4. Polyester is used in a blend because of its ability to shed wrinkles.

_____ 5. Acetate is used in a blend because of its great strength.

_____ 6. Nylon is used in a blend because of its great strength.

_____ 7. Spandex is usually used as a core fiber in a blend.

_____ 8. A mixture is where two yarns of different fiber content are woven together.

_____ 9. Acrylic adds warmth without weight.

_____10. Rayon contributes its stretch when used in blends.

JOB ADVANCEMENT
KEY

TRUE / FALSE:

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HERO HELP

Help Wanted (MAKE ALL MARKS ON SEPARATE PAPER)

Blending of fibers has made great contributions to our fabrics and apparel. This blending of fibers has created new looks, given fabric more uses and lowered the cost of some fabrics. Knowing the fiber content and contributions of fibers is important in helping customers choose fabrics. Do you know which blend is more wrinkle-resistant? This HERO HELP will tell you that...and more...

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Describe the difference between a "blend" and a "mixture".
2. Explain why fibers are blended.
3. List characteristics that certain fibers contribute to blends.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

1. Read the following information pages on blends.
2. Visit a fabric store to find examples of blends. Try to find both a "mixture" and an "intimate" blend. Record the percent of each fiber found in the blend. Are there blends of more than two fibers? If so, find an example and record the fiber content.
3. Find an article of clothing made from a blend. Write a paragraph explaining the qualities each fiber contributes to the fabric. Explain how you would expect this article of clothing to perform.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: Another way that I could have learned enough to reach the JOB COMPETENCIES was:

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Quest

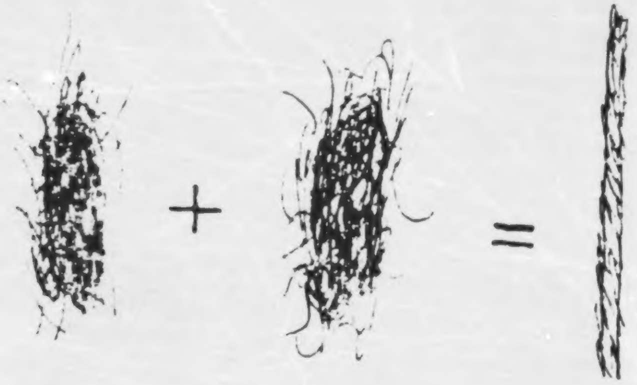
This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Research various fibers that were not covered in this packet and give the qualities that each would contribute to a blend.

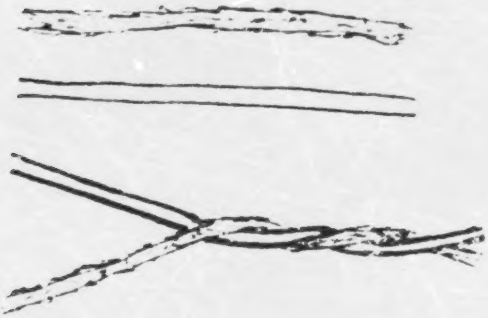
BLENDS

Two or more fibers may be blended into a single yarn, OR single yarns, each having a different content, may be woven together.

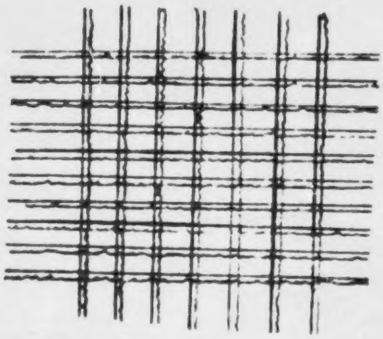
First, let's look at an example of a blend of fibers in a single yarn:


RAYON
+
ACETATE
=
BLENDED YARN called an "intimate blend"

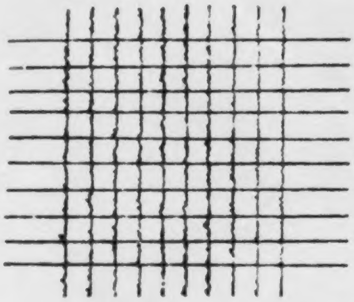
These blended yarns may also be combined with a continuous filament yarn.


BLENDED YARN
CONTINUOUS FILAMENT YARN
COMBINATION YARN

When these blended yarns are woven into fabric, a true blend is made. Slightly different from this is a mixture of yarns where single yarns, each having a different fiber content, are woven together. Look at the difference in these illustrations.



BLEND



MIXTURE

An example of a blend is the popular cotton-polyester combination. Stretch denim is an example of a mixture. Sometimes the weaker fiber in a mixture wear out sooner, and the result is a color change on the worn place.

Although there is a technical difference in a blend and a mixture, you will find these all termed "blends" on the labels. A manufacturer must label the percent of each fiber present if there is more than 5%.

If you are a mathematician, you may be able to figure out how many millions of combinations of fibers there are possible! Many blends have been found superior in performance. Most common of the blends is cotton and polyester. Each fiber brings desirable characteristics to the resulting fabric, such as polyester - its strength and durable press qualities - and cotton - its absorbency.

Learn to recognize the importance of fiber in a blend. Why was it added? How much must be present to have an effect on the fabric?

YOU WILL FIND THAT BLENDS MAY:

- give a fabric more uses
- give a different feeling of "hand"
- overcome drawbacks of some fibers
- lower the cost
- give a new appearance

What do some fibers add to a blend? (These fibers are listed by their generic name.)

POLYESTER: Contributes its superior wrinkle resistance. It also gives strength, shrink and spot resistance and fast-drying qualities. Polyester will be found in blends such as these:

--- 65% cotton / 35% Dacron polyester (durable press)
--- 55% Fortrel polyester / 45% wool
--- 65% Rayon / 35% Kodel polyester

ACETATE: Contributes beauty and soft drapability. In home furnishings, acetate is nearly always found blended because it does not take continual abrasion. Common acetate blends are:

--- 70% cotton / 30% acetate (sportswear)
--- nylon / acetate (sleepwear)
--- rayon / acetate (dressy fabrics)

ACRYLIC: Contributes bulk and warmth without weight, crush resistance, strength, and spot and shrink resistance. Common acrylic blends are:

--- 60% wool / 40% Acrilan acrylic
--- 50% wool / 50% Creslan acrylic
--- 75% wool / 25% Orlon acrylic
--- Orlon acrylic / rayon
--- Zefran acrylic / cotton

NYLON: Contributes its great strength to most fibers. It also adds wrinkle resistance, warmth, long wearing qualities, shape retention, abrasion resistance, and wind and moisture resistance. There is a great variety of nylon blends.

SPANDEX: Contributes its stretch. It is usually used as a core wrapped in another fiber. Common Spandex blends are:

--- nylon / spandex
--- rayon / spandex
--- cotton / spandex

RAYON: Contributes absorbency to make fabrics more comfortable and easier to dye. It gives resistance to static and pilling. You will find rayon in blends such as:

--- 70% rayon / 30% triacetate

--- 65% rayon / 35% cotton

--- 60% cotton / 40% rayon

--- 50% rayon / 50% acetate

code: FF-KS-82-512
title: FABRIC FINISHES
author: Rebecca Grant

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Duplicate Application and Job Advancement for your students.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T5

FABRIC FINISHES

APPLICATION NAME:

1. Briefly describe the following finishes:

Bleach:

Mercerization:

Sizing:

Water Proof:

Soil Releasant:

2. Define the following terms:

Sanforized:

Residual Shrinkage:

Durable Press:

3. Describe the general directions for washing and drying durable press clothing. List at least five things.

FABRIC FINISHES

APPLICATION KEY NAME:

1. Briefly describe the following finishes:

Bleach: chemical finish used for whiteness

Mercerization: chemical finish to add luster and strength

Sizing: applied to "starch" - stiffens fabrics

Water Proof: plastic or rubber coating to keep water out

Soil: allows fabrics to release soil more readily when washed

2. Define the following terms:

Sanforized: fabrics will not shrink more than one percent

Residual Shrinkage: a fabric has the capacity to shrink further, even though some shrinkage has already occured.

Durable Press: special finish and treatment used to make the fabric shed its wrinkles

3. Describe the general directions for washing and drying durable press clothing. List at least five things.

Any five of the following:

Avoid hot water
Don't spin at high speeds
Launder as soon as possible after soiling
Turn garments inside out to avoid wear on permanent creases
Use "durable press" or "permanent press" setting or a warm cycle on dryer.
Never let the clothes sit in the dryer when the cycle is completed.
Remove a few items at a time, then reset dryer while you are hanging or folding them.
Don't overload dryer.
Dry durable press load separately.
Don't over-dry the clothes.

FABRIC FINISHES
JOB ADVANCEMENT

NAME:

TRUE - FALSE

_________ 1. Very few fibers and fabrics have finishing treatments applied during manufacturing.

_________ 2. Finishes are used to improve natural fibers, but are not needed on man-made fibers.

_________ 3. As a finish, "sizing" refers to "setting" the garment at a certain size.

_________ 4. Anti-static finishes may be applied at home.

_________ 5. Scotchguard@ is soil and oil repellant.

_________ 6. Shrinkage can be exactly predicted if you know the fiber content of the fabric.

_________ 7. A fabric may shrink twice, but then you can be sure it will never shrink again.

_________ 8. Durable press fabrics will stay wrinkle-free only if proper care is used in cleaning them.

_________ 9. The hotter the better is the rule in relaxing wrinkles from durable press fabrics.

_________ 10. "Ever-press" and "Never-press" are trade names associated with durable press.

FABRIC FINISHES
JOB ADVANCEMENT KEY NAME:

TRUE - FALSE

FALSE 1. Very few fibers and fabrics have finishing treatments applied during manufacturing.

FALSE 2. Finishes are used to improve natural fibers, but are not needed on man-made fibers.

FALSE 3. As a finish, "sizing" refers to "setting" the garment at a certain size.

TRUE 4. Anti-static finishes may be applied at home.

TRUE 5. Scotchguard® is soil and oil repellant.

FALSE 6. Shrinkage can be exactly predicted if you know the fiber content of the fabric.

FALSE 7. A fabric may shrink twice, but then you can be sure it will never shrink again.

TRUE 8. Durable press fabrics will stay wrinkle-free only if proper care is used in cleaning them.

ALSE 9. The hotter the better is the rule in relaxing wrinkles from durable press fabrics.

TRUE 10. "Ever-press" and "Never-press" are trade names associated with durable press.

code: FF-KS-82-512
title: FABRIC FINISHES
author: Rebecca Grant

HERO HELP

Help Wanted

(PLACE ALL MARKS ON A SEPARATE SHEET OF PAPER.)

Nearly every fabric we use today has had one or more finishing treatments. Finishes have improved the performance of both natural and man-made fibers.

It is important to understand fabric finishes in order to assist customers in choosing the best fabric finish for the purpose.

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Describe various finishes such as bleach, mercerization, sizing, water proof and soil releasant.
2. Define terms such as sanforized, residual shrinkage, and durable press.
3. Explain proper care to keep durable press qualities.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

1. Read the following information pages on fabric finishes.
2. Visit a fabric store to find some examples of fabric finishes. List the brand name, cost of fabric for each example, and care instructions. (form on page S10.)
3. Find a Sanforized label and read it. Find several durable press labels and compare their washing instructions and claims.
4. Find examples of "do it yourself" finishes, such as Scotchguard, Zepel, spray starch, spray sizing, anti-static, and waterproof finishes. Find as many as you can. Read the directions on each container. Complete the form to tell where you would use this in your home, and the brand name cost. (form on page S11.)

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** *EXTRA CREDIT: Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Make a flame retardant finish to treat fabrics at home. To 2 quarts of water, add seven ounces of borax and three ounces of boric acid. Dip dry fabrics into the solution until saturated. Iron with warm, NOT hot iron. This solution can also be used as a spray instead of a dip, but is not as effective.

FINISHES

Nearly every fabric we use has had one or more finishing treatments. In fact, sometimes we continue to apply these finishes as we clean the fabric at home or have them professionally cleaned.

Finishes have improved the performance of both natural and man-made fibers. In some cases, the finish, not the fiber, determines how the fabric will be used and cleaned. Be sure to ask the salesperson, read the hang tags, or ask advice from a dry cleaner.

Homemakers are indebted to the chemists who developed "durable press"! Like fibers, finishes may also have trade names.

You will recognize many of the commun finishing treatments. The list covers only a few of the processes textile manufacturers use. Some appeal to the eye, some to the touch.

BLEACH is a chemical finish used when whiteness is important, and it is done both during processing and during the life of the garment. Chlorine bleaches are used on cotton but will deteriorate wool and silk and damage durable press fabrics. Oxygen bleaches are safe for some fabrics which won't take chlorine - study the products on the grocery shelves and read labels to see which is safe for your garment.

MERCERIZATION is a chemical finish applied to cellulostic fibers such as cotton to add luster and increase strength. Until the recent change to polyester-cotton thread, the term "mercerized cotton thread" was familiar.

SIZING is applied when you "starch". Although less freguently used now, fashion has at times required stiff fabrics. Flimsy fabrics may be made more appealing with sizing. Grandma used to boil the starch to dip clothes in. Today sizing and starch are available in spray cans.

Many SPECIAL FINISHES change the appearance of a fabric. Examples are: Moried, embossed, and napped finishes. Embossing makes a three-dimensional surface. Napped fabrics are produced with the aid of the teasel plant, the stickery weed familiar to Western Oregonians for dried flower arrangements. The teasels gently pull fiber ends to the surface to produce flannel, blankets, coatings, and suitings. This is not a "pile fabric", however, which will be discussed later.

FLOCKING attaches short fibers to another fabric by means of a glue. Always ask for washing directions as flocking varies in its washability.

ANTI-STATIC finish may be found on lingerie, carpets, and auto seat covers and may be applied at home in the form of "fabric softener". Fabric softeners are available to add to the wash water, final rinse, or spray in the dryer.

ANTI-BACTERIA protects against mildew, perspiration, and disease spread - commonly found in shoes, blankets, but seldom on wearing apparel.

FLAME INHIBITOR must, by law, be applied to certain flamable fabrics used in public buildings, for example. It is a good idea to apply this finish to costumes or decorations which may be used near flame. It will reduce the risk of flamability, but does not make a fabric fireproof. If must be renewed after cleaning. All modacylics are naturally flame resistant.

METALLIC finishes may be found in linings where the metal reflects heat back to the body for extra warmth.

PLASTIC coating makes a variety of fabrics waterproof. Plastic alone may be used as a fabric, but then it is no longer a "finish".

WATER REPELLENT finishes vary greatly in permanency and may be applied by a dry cleaner or at home. Water is "repelled" but may eventually soak through. The fabric itself must be tightly woven to best shed water.

WATER PROOF fabrics will keep you completely dry and may be plastic or rubber coated.

SOIL AND OIL REPELLENT finishes are most important on upholstry fabrics where they are usually applied at the factory. You may also apply this finish at home. Scotchguard® and Zepel® resist both water and oil-based stains while Sylmer® resists only water-based stains. Always check the labels to see what these will and will not do, and carefully follow directions. Spills should be carefully dabbed off immediately.

SOIL RELEASANT is the most recent finish developed. Is allows durable press, polyesters, and other non-absorbent fabrics to release soil more readily when washed. Launder as any no-iron fabric, pretreating oily spots with a paste of soap or detergent for an hour before laundering.

A word about dyes . . . . .

There are many ways to color the fabric but this information is rarely important to the consumer because the process used is seldom a part of the label. The consumer must usually ask questions about the colorfastness of a fabric, related to how the fabric will be used.

Fabric for curtains must be fast to sunlight. Towels must withstand repeated launderings. Some of the factors which affect color are light, washing, dry cleaning, acid, alkali, perspiration, rubbing, fumes, and sea water.

Sometimes a label will state a fabric is vat or solution dyed - terms which indicates good colorfastness. Other times the label will simply state the fabric will not fade.

WILL IT SHRINK?

Finishes play a major role in answering this always-asked question. To make it more difficult to answer, fabrics may shrink in one direction only, or both directions, and may shrink several times. Various fibers shrink at different rates, for various reasons. So, don't expect an easy yes-no answer.

A label may give the maxium percent an article of clothing or fabric may shrink. Almost everyone knows the term Sanforized®. This trade-mark is used only on fabrics meeting a rigid requirement. They will not shrink more than one percent. Rigmel® is a lesser known trademark for preshrunk fabrics.

The worst offenders among fibers are cotton, linen, wool, and viscose rayon. Synthetic fibers are not subject to shrinkage in fiber form, but once constructed into fabric, other factors may cause shrinkage. Predicting the amount of shrinkage becomes complex! The yarn count (threads per square inch), type of construction, and finish all affect shrinkage.

Residual shrinkage means a fabric has the capacity to shrink further, even though some shrinkage has already occurred. Felting shrinkage occurs as a result of fiber characteristics (wool is the most common fiber to "felt").

The consumer should keep in mind that fabrics which allow no shrinkage may offer some problems in sewing in that it is difficult to "ease out" fullness by shrinking. This is especially seen in the armscye seam.

There are a variety of chemical and mechanical methods manufacturers can use to control shrinkage. No law requires shrinkage amounts to be predicted on a label. A wise shopper will look for labeling and if she finds none, will ask questions. All fabrics [illegible]ld be pretreated, that is, laundered or cleaned before they are cut, exactly like the garment will be cared for when completed. Measure the fabric before and after pretreating. Be sure you clearly understand how to do this before you leave the fabric store. That is the only place you can get a reasonable answer to the question, "Will it shrink?"

WILL IT WRINKLE?

Durable press - A miracle from the homeaker's view, is probably the most significant advancement in fabric finishing! Also known as permanent press, a special finish and treatment is used to make the fabric shed its wrinkles. You will find several trade names associated with durable press:

Koratron
Coneprest
Dan-Press
Ever-Press
Never-Press
Pennpress
Lee-Prest
Sta-Prest

"Wash-n-wear"or"Minimum Care"may refer to garments which need a touch up ironing after the washings, or gradually lose effectiveness.

A chemical solution is applied to the fabric to build in a "memory". With proper care, the fabric "remembers" how it was set, and will return to its wrinkle-free position. The heat in the dryer relaxes the fabric and the wrinkles fall away. (The heat can also reset the wrinkles if the fabric sits in a hot dryer after tumbling has stopped.)

"Drip-dry" was the fore-runner of durable press. Now with more dryers available, most "drip-dry" can be tumble dried and has fewer wrinkles.

PROPER CARE IS ESSENTIAL TO KEEP DURABLE PRESS QUALITIES

Follow directions on the label. The following are general directions:

- X Machine Wash
    - Avoid hot water
    - Don't spin at high speeds
    - Launder as soon as possible after soiling
    - Turn garments inside out to avoid wear on permanent creases
- X Tumble Dry
    - Use "durable press" or "permanent press" setting OR a warm, not hot cycle
    - Never let the clothes sit in the dryer when the cycle is completed. Wrinkles will set in and you'll be back at the ironing board
    - Remove a few items at a time, then reset dryer while you are hanging or folding them
    - Don't overload dryer
    - Dry durable press load separately
    - Don't over-dry the clothes

FINISH COMPARISON CHART

FINISH	BRAND NAME	FABRIC COST	CARE INSTRUCTIONS
Bleach			
Mercerization			
Sizing			
Special Finish			
Flocking			
Anti-Static			
Anti-Bacteria			
Flame Inhibitor			
Metallic			
Plastic			
Water Repellent			
Water Proof			
Soil Repellent			
Soil Resistant			
Sanforized			
Durable Press			

After checking your cost comparison, estimate which finish you think is the most expensive, and explain your reasoning for this.

"DO IT YOURSELF" FINISHES

FINISH	BRAND NAME	COST	USE IN THE HOME
Scotchguard			
Zepel			
Spray Starch			
Spray Sizing			
Anti-Static			
Waterproof Finish			

Explain the advantage of using a "Do It Yourself" type of Fabric Finish.

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code: FF-KS-82-513
title: PATTERN ENVELOPES
author: Jackie Kimsey

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

1. Duplicate copies of S1, through S7, for your students.
2. Duplicate Application and Job Advancement--T2-3, & T6-7 & the 2 envelopes
3. Have on hand pattern books that students can clip from.

application

ANSWER KEY: Page(s) - T4,5

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T8, 9

ANSWER KEY TO TRAINING ACTIVITIES - T10, 11, 12

PATTERN ENVELOPES

APPLICATION NAME: ____________________

1. There are 6 specific pieces of information somewhere on the front of a pattern envelope. List 5 of them.

   a.

   b.

   c.

   d.

   e.

USE THE BACK OF SIMPLICITY PATTERN #8808 TO ANSWER THE FOLLOWING QUESTIONS.

2. If you were going to make the jacket and you had a chest/bust measurement of 33½, what size pattern would you need?

   _____ a. 14
   _____ b. 16
   _____ c. 18
   _____ d. 20

3. If you had a size 18 pattern and were going to make the view 2 jacket, how much fabric would you need if it was 60 inches wide?

   _____ a. 3/4 yard
   _____ b. 7/8 yard
   _____ c. 1 5/8 yard
   _____ d. 1 1/4 yard

4. How many pattern pieces are in this envelope?

   _____ a. 8
   _____ b. 9
   _____ c. 11
   _____ d. 10

5. Name 3 suitable fabrics that you could use for this pattern.

   a.

   b.

   c.

PATTERN ENVELOPES
APPLICATION SECOND PAGE NAME: ____________________

6. Notions could best be described as:

_____ a. thread, zippers, buttons needed
_____ b. pattern, thread and fabric needed
_____ c. zippers, pins and sewing machine needed
_____ d. iron, machine and shears needed

7. The View 2 jacket has a neckline finish of:

_____ a. collar
_____ b. zipper
_____ c. hood
_____ d. cross-grain band

8. If you made the pants in a size 14, what would the finished length from the waist be?

_____ a. 39½ "
_____ b. 40½ "
_____ c. 21 3/4 "
_____ d. 22 1/2 "

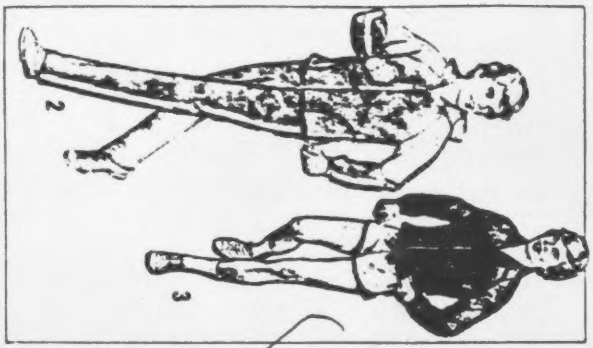
9. Can a woven fabric be used successfully to make this pattern?

APPLICATION

SIZE H
(14&16&18)
TEEN-BOY

8808

$1.75
CANADA 1.85



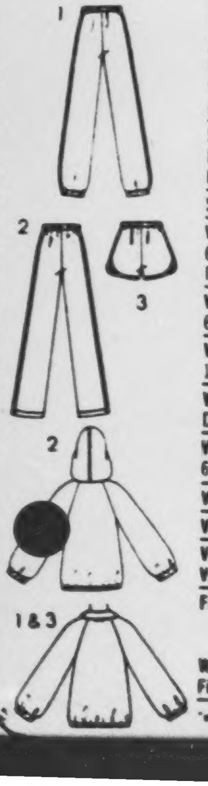
time saver STRETCH *knit*

See Pick-a-Knit™ Rule on envelope back for knit stretchability.

THIS THREE-SIZE PATTERN AVAILABLE IN:
H(14&16&18); K(16&18&20).
IF COMBINING SIZES, BUY FABRIC FOR THE LARGEST SIZE.

™ PICK-A-KNIT RULE | FOR THIS PATTERN—4" OF KNIT FABRIC MUST STRETCH CROSSWISE FROM HERE → | TO HERE →

8808
10 PIECES



TEEN BOYS' UNLINED JACKET WITH OR WITHOUT HOOD, PANTS AND SHORTS . . . A TIME-SAVER™ STRETCH-KNIT PATTERN. Jacket V.1, 2 or 3 with front zipper has long raglan sleeves with elastic casings, front pockets and drawstring thru lower casing. V.1 & 3 have collar. V.2 has hood. Pants V.1 & 2 and shorts V.3 have elasticized waistline. V.1 has elastic leg casings. V.3 is encased in braid. Jacket and pants V.1 & 2 are trimmed with braid.

Extra fabric needed to match plaids, stripes, one-way designs. Not suitable for obvious diagonal fabrics.

Pattern sized for stretch knits only. Not suitable for bonded knits.

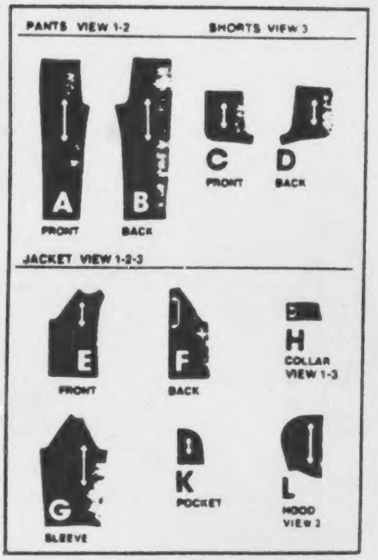
STANDARD	**Chest**	32	33½	35	36½	Ins
BODY	**Waist**	27	28	29	30	"
MEASUREMENTS	**Hip**	32½	34	35½	37	"
Sizes		14	16	18	20	
View 1 Pants and Jacket Without Hood						
60" or 62"***		2¾	2⅞	2⅞	3	Yds
Pajama elastic for waist and ankle—1¾ yds. of ¾" wide						
View 2 Pants and Jacket With Hood						
60" or 62"***		2¾	2⅞	2⅞	3	Yds.
View 1 or 2 Double knit braid (striped or plain)						
1" wide		4	4⅛	4¼	4⅜	Yds
View 3 Shorts	60" or 62"***	½	½	½	½	Yd
Double knit fold-over braid	½" wide	2¼	2⅜	2⅜	2½	Yds.
View 3 Jacket Without Hood						
60" or 62"***		1⅜	1⅝	1⅝	1⅝	Yds
View 1 or 3 Collar Interfacing—¼ yd. of 22", 23", 25" fusible						
View 2 or 3 Pajama Elastic for waist—¾ yd. of ¾" wide						
View 1, 2 or 3 Elastic for wrist—⅝ yd. of ½" wide						
View 1, 2 or 3 Cord for drawstring—1¾ yds of ¼" wide						
Finished length at side from waistline mark of:						
	pants	39½	40½	41½	42½	Ins
	shorts	11¾	12	12½	12¾	"
Width of pants leg		16½	17	17½	18	"
Finished back length of jacket		23¼	23½	23¾	24	"

*without nap **with nap ***with or without nap

NOTE: TEST STRETCH OF YOUR KNIT FABRIC AGAINST THE PICK-A-KNIT™ RULE ABOVE FOR THIS PATTERN.

Fabrics—Cotton or synthetic knits, stretch terry, stretch velour and, where available, fabrics coded STRETCH #1 by manufacturer.

Notions: Polyester thread. 20" separating zipper.



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PATTERN ENVELOPES

APPLICATION KEY NAME:

---

1. There are 6 specific pieces of information somewhere on the front of a pattern envelope. List 5 of them.
(5 of these 6)

a. BRAND NAME

b. PRICE

c. PATTERN NUMBER or SEWING INSTRUCTIONS

d. SIZE

e. VIEW PICTURED

USE THE BACK OF SIMPLICITY PATTERN #8808 TO ANSWER THE FOLLOWING QUESTIONS.

2. If you were going to make the jacket and you had a chest/bust measurement of 33½, what size pattern would you need?

___ a. 14
_x_ b. 16
___ c. 18
___ d. 20

3. If you had a size 18 pattern and were going to make the view 2 jacket, how much fabric would you need if it was 60 inches wide?

___ a. 3/4 yard
___ b. 7/8 yard
_x_ c. 1 5/8 yard
___ d. 1 1/4 yard

4. How many pattern pieces are in this envelope?

___ a. 8
___ b. 9
___ c. 11
_x_ d. 10

5. Name 3 suitable fabrics that you could use for this pattern.

a. cotton or synthetic knit

b. stretch terry

c. stretch velour

PATTERN ENVELOPES
APPLICATION SECOND PAGE KEY NAME:

6. Notions could best be described as:

X a. thread, zippers, buttons needed
_____ b. pattern, thread and fabric needed
_____ c. zippers, pins and sewing machine needed
_____ d. iron, machine and shears needed

7. The View 2 jacket has a neckline finish of:

_____ a. collar
_____ b. zipper
X c. hood
_____ d. cross-grain band

8. If you made the pants in a size 14, what would the finished length from the waist be?

X a. 39½ "
_____ b. 40½ "
_____ c. 21 3/4 "
_____ d. 22 1/2 "

9. Can a woven fabric be used successfully to make this pattern?

NO

PATTERN ENVELOPES

JOB ADVANCEMENT

NAME: ____________________

1. There are 6 specific pieces of information somewhere on the front of a pattern envelope. List 5 of them.

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USE THE BACK OF SIMPLICITY PATTERN #8808 TO ANSWER THE FOLLOWING QUESTIONS.

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   _____ a. 8
   _____ b. 9
   _____ c. 11
   _____ d. 10

5. Name 3 suitable fabrics that you could use for this pattern.

   a.

   b.

   c.

PATTERN ENVELOPES
JOB ADVANCEMENT SECOND PAGE NAME:

6. Notions could best be described as:

_____ a. thread, zippers, buttons needed
_____ b. pattern, thread and fabric needed
_____ c. zippers, pins and sewing machine needed
_____ d. iron, machine and shears needed

7. The View 2 jacket has a neckline finish of:

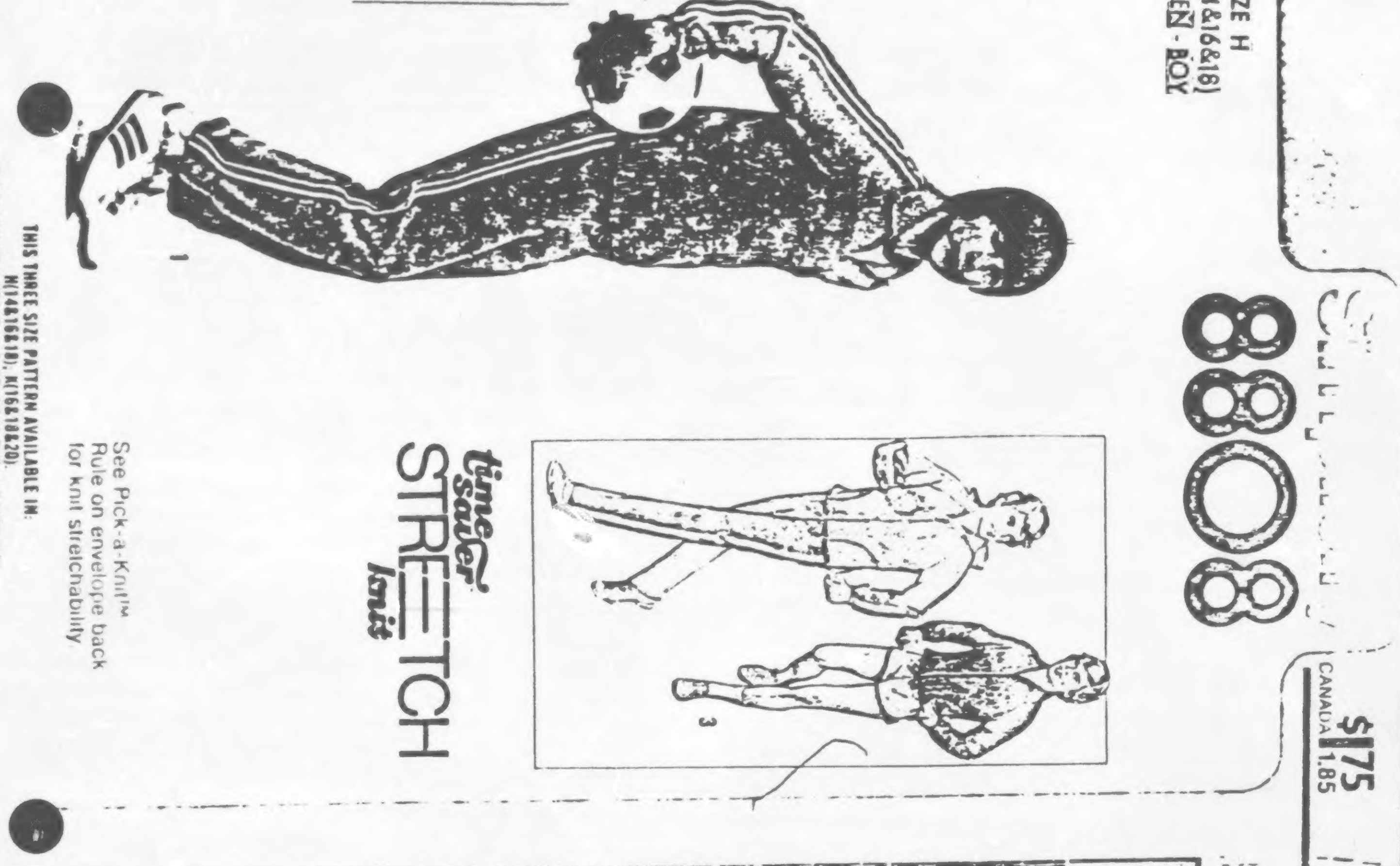
_____ a. collar
_____ b. zipper
_____ c. hood
_____ d. cross-grain band

8. If you made the pants in a size 14, what would the finished length from the waist be?

_____ a. 39½ "
_____ b. 40½ "
_____ c. 21 3/4 "
_____ d. 22 1/2 "

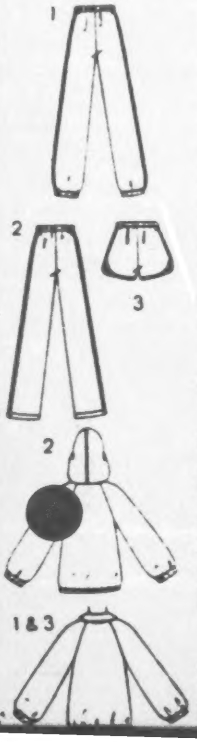
9. Can a woven fabric be used successfully to make this pattern?

JOB ADVANCEMENT


SIZE H
(14&16&18)
TEEN - BOY
8808
$1.75
CANADA 1.85
time saver
STRETCH
knits
See Pick-a-Knit™ Rule on envelope back for knit stretchability
THIS THREE SIZE PATTERN AVAILABLE IN: H(14&16&18), H(16&18&20).
IF COMBINING SIZES, BUY FABRIC FOR THE LARGEST SIZE.
1
3

™ **PICK-A-KNIT RULE** | **FOR THIS PATTERN—4" OF KNIT FABRIC MUST STRETCH CROSSWISE FROM HERE →** | **TO HERE →**

8808
10 PIECES



TEEN BOYS' UNLINED JACKET WITH OR WITHOUT HOOD, PANTS AND SHORTS . . . A TIME-SAVER™ STRETCH-KNIT PATTERN: Jacket V.1, 2 or 3 with front zipper has long raglan sleeves with elastic casings, front pockets and drawstring thru lower casing. V.1 & 3 have collar. V.2 has hood. Pants V.1 & 2 and shorts V.3 have elasticized waistline. V.1 has elastic leg casings. V.3 is encased in braid. Jacket and pants V.1 & 2 are trimmed with braid.

Extra fabric needed to match plaids, stripes, one-way designs. Not suitable for obvious diagonal fabrics.

Pattern sized for stretch knits only. Not suitable for bonded knits.

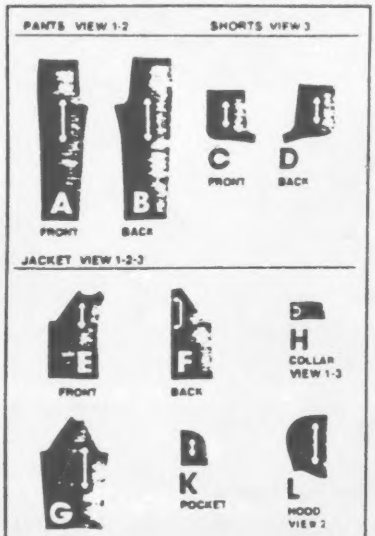
STANDARD BODY MEASUREMENTS	**Chest**	32	33½	35	36½	Ins
	Waist	27	28	29	30	"
	Hip	32½	34	35½	37	"
Sizes		14	16	18	20	
View 1 Pants and Jacket Without Hood						
60" or 62"***		2¾	2⅞	2⅞	3	Yds
Pajama elastic for waist and ankle–1¾ yds. of ¾" wide						
View 2 Pants and Jacket With Hood						
60" or 62"***		2¾	2⅞	2⅞	3	Yds
View 1 or 2 Double knit braid (striped or plain)						
1" wide		4	4⅛	4¼	4⅜	Yds
View 3 Shorts	60" or 62"***	½	½	½	½	Yd
Double knit fold-over braid	½" wide	2¼	2⅜	2⅜	2½	Yds
View 3 Jacket Without Hood						
60" or 62"***		1⅜	1⅜	1⅜	1⅜	Yds
View 1 or 3 Collar Interfacing–¼ yd. of 22", 23", 25" fusible						
View 2 or 3 Pajama Elastic for waist–¾ yd. of ¾" wide						
View 1, 2 or 3 Elastic for wrist–⅝ yd. of ½" wide						
View 1, 2 or 3 Cord for drawstring–1¾ yds of ¼" wide						
Finished length at side from waistline mark of:						
	pants	39½	40½	41½	42½	Ins
	shorts	11¾	12	12½	12¾	"
Width of pants leg		16½	17	17½	18	"
Finished back length of jacket		23¼	23½	23¾	24	"

*without nap **with nap ***with or without nap

NOTE: TEST STRETCH OF YOUR KNIT FABRIC AGAINST THE PICK-A-KNIT™ RULE ABOVE FOR THIS PATTERN.

Fabrics–Cotton or synthetic knits, stretch terry, stretch velour and, where available, fabrics coded STRETCH #1 by manufacturer.

Notions: Polyester thread, 20" separating zipper.


PANTS VIEW 1-2
SHORTS VIEW 3
A
FRONT
B
BACK
C
FRONT
D
BACK
JACKET VIEW 1-2-3
E
FRONT
F
BACK
H
COLLAR VIEW 1-3
G
SLEEVE
K
POCKET
L
HOOD VIEW 2

PATTERN ENVELOPES

JOB ADVANCEMENT KEY NAME:

1. There are 6 specific pieces of information somewhere on the front of a pattern envelope. List 5 of them.

5 of these 6

a. brand name

b. price

c. pattern number

d. size

e. views picture sewing instructions

USE THE BACK OF SIMPLICITY PATTERN #8808 TO ANSWER THE FOLLOWING QUESTIONS.

2. If you were going to make the jacket and you had a chest/bust measurement of 33½, what size pattern would you need?

____ a. 14
__X__ b. 16
____ c. 18
____ d. 20

3. If you had a size 18 pattern and were going to make the view 2 jacket, how much fabric would you need if it was 60 inches wide?

____ a. 3/4 yard
____ b. 7/8 yard
__X__ c. 1 5/8 yard
____ d. 1 1/4 yard

4. How many pattern pieces are in this envelope?

____ a. 8
____ b. 9
____ c. 11
__X__ d. 10

5. Name 3 suitable fabrics that you could use for this pattern.

a. cotton or synthetic knit

b. stretch terry

c. stretch velour

PATTERN ENVELOPES
JOB ADVANCEMENT SECOND PAGE KEY NAME:

6. Notions could best be described as:

__X__ a. thread, zippers, buttons needed
_____ b. pattern, thread and fabric needed
_____ c. zippers, pins and sewing machine needed
_____ d. iron, machine and shears needed

7. The View 2 jacket has a neckline finish of:

_____ a. collar
_____ b. zipper
__X__ c. hood
_____ d. cross-grain band

8. If you made the pants in a size 14, what would the finished length from the waist be?

__X__ a. 39½ "
_____ b. 40½ "
_____ c. 21 3/4 "
_____ d. 22 1/2 "

9. Can a woven fabric be used successfully to make this pattern?

NO

Training Activities

KEY TO ACTIVITY #2

Not all patterns are for making clothes. Although the principles of reading the envelope are the same, there are slight differences. Look at copies of pattern envelope #8364 by Simplicity while answering these questions. Place the letter of the correct answer beside each number.

1. The name of this pattern company is:
   - [✓ a.] Simplicity
   - b. McCall's
   - c. Vogue
   - d. Butterick

2. The price of this pattern in the U.S.A. is:
   - a. $2.10
   - b. $1.00
   - [✓ c.] $2.00
   - d. $2.75

3. How many total views can be made? (careful!)
   - a. 2
   - b. 4
   - [✓ c.] 6
   - d. 8

4. How many sizes does this pattern come in?
   - [✓ a.] 1
   - b. 2

5. You are going to make 8 napkins. How much fabric will you need?
   - a. 1 yard
   - [✓ b.] 2 yards

KEY

ACTIVITY # 2 CONTINUED:

6. How much 45" fabric will you need to make a 70" round tablecloth?
   a. 4½ yards
   [✓ b.] 3 7/8 yards
   c. 2 yards
   d. 6 1/8 yards

7. Here is a tricky one - look hard for the answer! How big (in inches) are the reversible coasters?
   a. 70 "
   b. 15½ "
   [✓ c.] 4½ "
   d. 16 "

8. You are making four oval placemats. How many yards of bias tape do you need?
   a. 6¼ yards
   [✓ b.] 5 3/4 yards
   c. 7 3/4 yards
   d. none required

9. Notions you need for any view you choose to make are:
   a. thread, felt scraps
   b. thread, zipper
   c. felt scraps, zipper
   [✓ d.] thread

10. This pattern has how many total pattern pieces given?
   a. 15
   b. 12
   c. 9
   [✓ d.] information not given

KEY TO ACTIVITY #3 and ACTIVITY #4 will have to be checked by the teacher. The student will use pattern books to determine the answers.

code: ____________________

title: PATTERN ENVELOPES

author: Jackie Kimsey

HERO HELP

Help Wanted

(PLACE ALL MARKS ON A SEPARATE SHEET OF PAPER)

A great plus about the job of fabric sales clerks is that most of the questions asked by the customer can be found on the pattern envelope. It's a real advantage to know the pattern envelope forward and backward.

Try this HERO HELP on for size.

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Identify information that is on the pattern envelope.
2. Use information from pattern envelope to determine solution to case study.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2,3.

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

ACTIVITY #1:

Use the handouts of the pattern envelope front and back of Simplicity 8808. Circle the appropriate answers to each question directly on the dittos of the pattern envelope front and back.

1. On the pattern envelope front, circle each of the following and label each part with its letter:

   a. Pattern Company Name
   b. Price of Pattern in the United States
   c. Sewing Information
   d. Size
   e. Pattern Number (a 4-digit number)
   f. Different Views to Make garments

The following questions relate to the pattern envelope back. Circle the items given and label with the question number.

2. number of pattern pieces given
3. description of what the clothes look like
4. suggested NOTIONS (thread, zippers, rick-rack, or felt, etc.)
5. suggested fabrics for the garments
6. picture of the backs of the clothes
7. finished length of the pants for a person who is size 16
8. chest measurement for a person who is size 14
9. special sewing instructions

On a pattern envelope back, 3 facts need to be known before you can figure out how much fabric to buy:

FACT # 1: SIZE to be made
FACT # 2: VIEW to be made
FACT # 3: WIDTH of chosen fabric

Once these facts are known, you can figure out how much fabric is needed.

For example: you are making pants and jacket without hood; and
your size is 14; and
the fabric you've chosen is 60" wide.

These 3 facts are usually on the left hand side of the chart on the pattern envelope back. (You will need 2 3/4 yards of fabric for this example.)

Now, you try it!

1. You are making the shorts (view 3).
2. Your size is 18.
3. The fabric you've chosen is 62" wide.

Circle the amount of fabric you will need and label it #10.

ACTIVITY # 1 CONTINUED:

11. Circle the finished back length from base of neck of the jacket for size 14 and label it #11.

Take your pattern envelope to the teacher for checking before doing ACTIVITY #2.

ACTIVITY #2:

Not all patterns are for making clothes. Although the principles of reading the envelope are the same, there are slight differences. Look at copies of pattern envelope #8364 by Simplicity while answering these questions. Place the letter of the correct answer beside each number.

1. The name of this pattern company is:
   a. Simplicity
   b. McCall's
   c. Vogue
   d. Butterick

2. The price of this pattern in the U.S.A. is:
   a. $2.10
   b. $1.00
   c. $2.00
   d. $2.75

3. How many total views can be made? (careful!)
   a. 2
   b. 4
   c. 6
   d. 8

4. How many sizes does this pattern come in?
   a. 1
   b. 2

5. You are going to make 8 napkins. How much fabric will you need?
   a. 1 yard
   b. 2 yards

Training Activities

ACTIVITY # 2 CONTINUED:

6. How much 45" fabric will you need to make a 70" round tablecloth?
   a. 4½ yards
   b. 3 7/8 yards
   c. 2 yards
   d. 6 1/8 yards

7. Here is a tricky one - look hard for the answer! How big (in inches) are the reversible coasters?
   a. 70 "
   b. 15½ "
   c. 4½ "
   d. 16 "

8. You are making four oval placemats. How many yards of bias tape do you need?
   a. 6¼ yards
   b. 5 3/4 yards
   c. 7 3/4 yards
   d. none required

9. Notions you need for any view you choose to make are:
   a. thread,felt scraps
   b. thread, zipper
   c. felt scraps, zipper
   d. thread

10. This pattern has how many total pattern pieces given?
   a. 15
   b. 12
   c. 9
   d. information not given

Training Activities

ACTIVITY #3:

Adren is a tourist in your community. She noticed you were having a sale and she stopped by. The denim display caught her eye and she decided to pick up enough fabric while it was on sale to make a pair of jeans for herself and her son. She did not want to purchase a pattern since she has several at home. She is a size 18 and her son is size 12. How much material would you suggest she purchase?

ACTIVITY #4:

John has discovered your sale on cotton knit and would like to purchase enough fabric to make 4 T-shirts, size 18 to wear when he competes in bicycle races. He also has a pattern at home. Can you help him determine the amount of fabric he needs?

USE FOR TRAINING ACTIVITY #1

SIZE H
(14&16&18)
TEEN - BOY

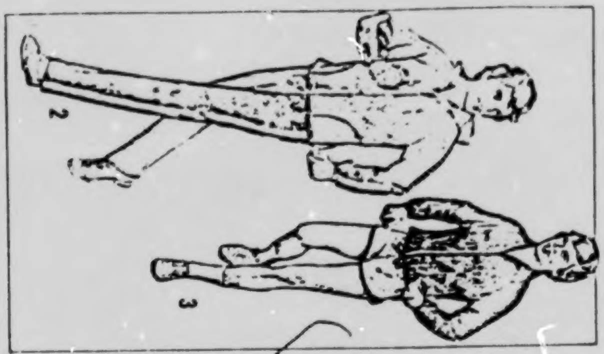
8808

$1.75
CANADA 1.85

time saver STRETCH *knit*

See Pick-a-Knit™
Rule on envelope back
for knit stretchability.

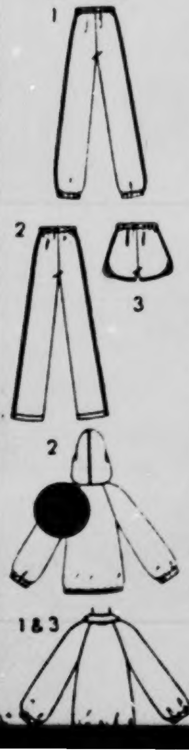
THIS THREE SIZE PATTERN AVAILABLE IN:
H(14&16&18), K(16&18&20).
IF COMBINING SIZES, BUY FABRIC FOR THE LARGEST SIZE.



™ PICK-A-KNIT RULE

FOR THIS PATTERN—4" OF KNIT FABRIC MUST STRETCH CROSSWISE FROM HERE → TO HERE →

8808
10 PIECES



TEEN BOYS' UNLINED JACKET WITH OR WITHOUT HOOD, PANTS AND SHORTS . . . A TIME-SAVER™ STRETCH-KNIT PATTERN: Jacket V.1, 2 or 3 with front zipper has long raglan sleeves with elastic casings, front pockets and drawstring thru lower casing. V.1 & 3 have collar. V.2 has hood. Pants V.1 & 2 and shorts V.3 have elasticized waistline. V.1 has elastic leg casings. V.3 is encased in braid. Jacket and pants V.1 & 2 are trimmed with braid.

Extra fabric needed to match plaids, stripes, one-way designs. Not suitable for obvious diagonal fabrics.

Pattern sized for stretch knits only. Not suitable for bonded knits.

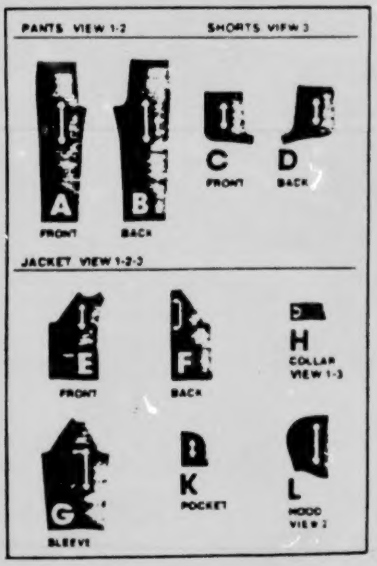
STANDARD BODY MEASUREMENTS	Chest	32	33½	35	36½	Ins
	Waist	27	28	29	30	"
	Hip	32½	34	35½	37	"
Sizes		14	16	18	20	
View 1 Pants and Jacket Without Hood 60" or 62"**		2¾	2⅞	2⅞	3	Yds
Pajama elastic for waist and ankle—1¾ yds. of ¾" wide						
View 2 Pants and Jacket With Hood 60" or 62"**		2¾	2⅞	2⅞	3	Yds
View 1 or 2 Double knit braid (striped or plain) 1" wide		4	4⅛	4¼	4⅜	Yds
View 3 Shorts	60" or 62"***	½	½	½	½	Yd
Double knit fold-over braid	½" wide	2¼	2⅜	2⅜	2½	Yds
View 3 Jacket Without Hood 60" or 62"***		1⅝	1⅝	1⅝	1⅝	Yds
View 1 or 3 Collar Interfacing—¼ yd. of 22", 23", 25" fusible						
View 2 or 3 Pajama Elastic for waist—⅞ yd. of ¾" wide						
View 1, 2 or 3 Elastic for wrist—⅝ yd. of ½" wide						
View 1, 2 or 3 Cord for drawstring—1⅜ yds of ¼" wide						
Finished length at side from waistline mark of						
	pants	39½	40½	41½	42½	Ins
	shorts	11¾	12	12½	12¾	"
Width of pants leg		16½	17	17½	18	"
Finished back length of jacket		23¼	23½	23¾	24	"

*without nap **with nap ***with or without nap

NOTE: TEST STRETCH OF YOUR KNIT FABRIC AGAINST THE PICK-A-KNIT™ RULE ABOVE FOR THIS PATTERN.

Fabrics—Cotton or synthetic knits, stretch terry, stretch velour and, where available, fabrics coded STRETCH #1 by manufacturer.

Notions: Polyester thread, 20" separating zipper.



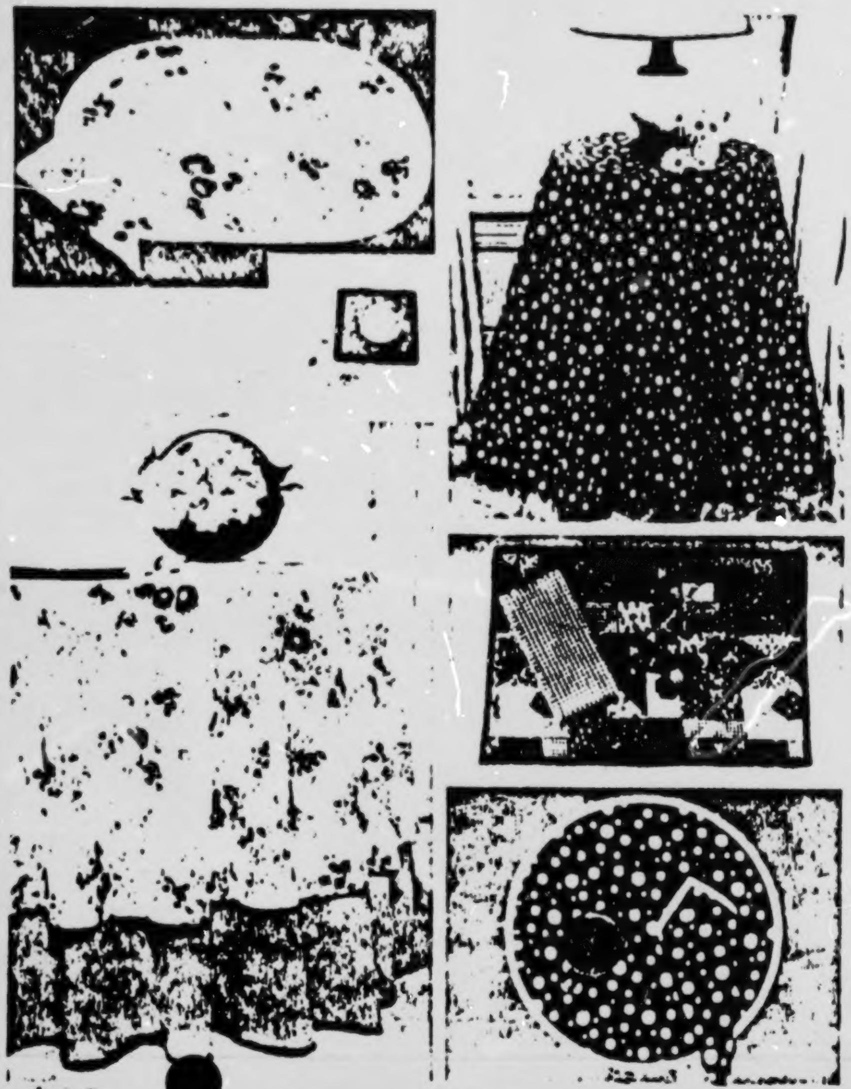
101

USE FOR TRAINING
ACTIVITY #2

$2.00
CANADA 2.10

ONE
SIZE

8364



8364 TABLECLOTHS, NAPKINS AND REVERSIBLE PLACE MATS AND COASTERS

The metric equivalent is in parenthesis ( ).

This envelope contains pattern pieces and directions for making . . 90" (229cm) round and 70" (178cm) round tablecloths. Reversible place mats in three shapes: round–approximately 15½" (39.5cm) in diameter, oval and rectangular–approximately 13" x 19" (33cm x 48.5cm). Reversible coasters: round and square–approximately 4½" (11.5cm). Napkins–approximately 16" (40.5cm) square. Place mats and coasters are encased in double fold bias tape. Napkins are fringed, hemmed or encased in tape.

Fabrics–35", 36", 44" or 45" (90cm, 115cm) fabric without nap such as: broadcloth, chambray, pique, gingham, calico, linen types. Place mats and coasters also in double faced quilted fabrics. Small tablecolth also in felt.

Reversible Placemats–Sets of Four

One Color Fabric	Round–⅞ yd. (0.80m) Oval–1⅛ yds. (1.00m) Rectangular–1⅛ yds. (1.00m)	Second Color Fabric	purchase same amount of fabric

When place mats are made of double faced quilted fabric, do not purchase a second color fabric.
Double fold bias tape–½" (1.3cm) wide: Round . . . 5¾ yds. (5.20m); Oval . . . 6¼ yds. (5.70m); Rectangular . . . 7¾ yds. (6.80m)

Reversible Coasters–Sets of Four

One Color Fabric	Round–⅛ yd. (0.20m) Square–⅛ yd. (0.20m)	Second Color Fabric	purchase same amount of fabric

When coasters are made of double faced quilted fabric, do not purchase a second color fabric.
Double fold bias tape–½" (1.3cm) wide: Round . . . 2⅛ yds. (2.00m); Square . . . 2⅜ yds. (2.20m)

Napkins–Sets of Four

Fabric–1 yd. (0.90m)
Double fold bias tape–½" (1.3cm) wide–7⅞ yds. (7.20m)

Tablecloths

90" (229cm) round: 6¾ yds. of 35" or 36" (6.20m of 90cm) fabric; 6⅛ yds. of 44" or 45" (5.60m of 115cm) fabric.
70" (178cm) round: 4½ yds. of 35" or 36" (4.10m of 90cm) fabric; 3⅞ yds. of 44" or 45" (3.50m of 115cm) fabric; 2 yds. of 72" (1.90m of 183cm) felt

Notions: Thread

code: FF-KS-82-514
title: PLAIDS IDENTIFICATION AND YARDAGE
author: Becky Grant

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Have available five samples of plaids to be used in the job advancement.

Examples of the following plaids should be included: 1. uneven plaid, 2. checks, 3. even plaids, 4. totally uneven plaid, 5. an additional example to be used to figure yardage.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

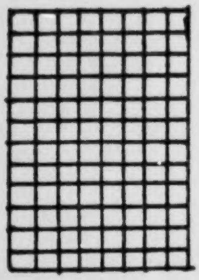
job advancement

ANSWER KEY: Page(s) - T5

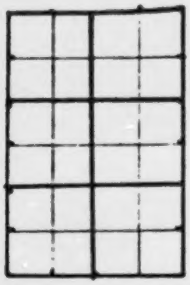
PLAIDS
APPLICATION NAME: ____________________

IDENTIFY THE TYPE OF PLAID ILLUSTRATIONS USING THE WORDS BELOW.

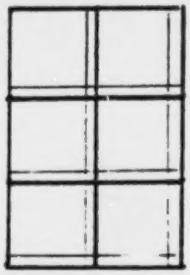
UNEVEN PLAID CHECKS EVEN PLAID TOTALLY UNEVEN PLAID



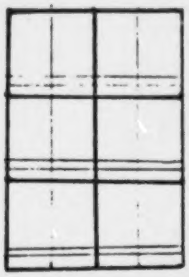
1. __________



2. __________



3. __________



4. __________

MATCHING:

_____ 5. A design which has the same order of color and spacings on both sides of a dominant color.

_____ 6. The order of spacing and color is the same vertically (up & down) as horizontally (across).

_____ 7. Simplest of the three types of plaid.

_____ 8. A design in which the order of color and spacing is uneven horizontally and vertically.

_____ 9. A design in which the order of color and spacing is repeated only on one side of a dominant color.

_____10. A plaid design which can have a right or left emphasis.

_____11. Composed of even width stripes crossing each other at right angles and there is even repetition of color lengthwise and crosswise.

TERMS:

A. Checks

B. Even plaid

C. Uneven plaid

D. Totally uneven plaid

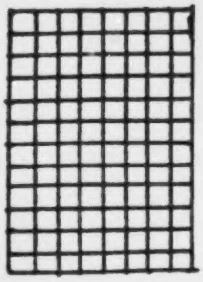
12. Given a size 12 pattern and a sample of plaid fabric 44/45" in width, determine the following information:
    A. Type of plaid (circle correct answer) - EVEN UNEVEN TOTALLY UNEVEN.
    B. Number of pattern pieces: ____________
    C. Size of the repeat: __________inches or ____________cm.
    D. How many yards of plain fabric will you need? ______________
    E. To allow for matching, how much additional yardage would you need? _________

13. How did you determine the additional yardage?

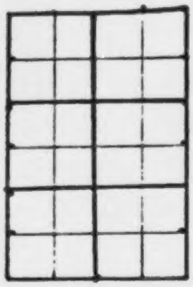
PLAIDS
APPLICATION KEY NAME: ______________________

IDENTIFY THE TYPE OF PLAID ILLUSTRATIONS USING THE WORDS BELOW.

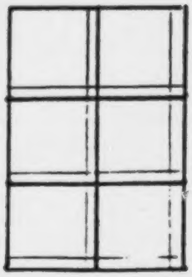
UNEVEN PLAID   CHECKS   EVEN PLAID   TOTALLY UNEVEN PLAID



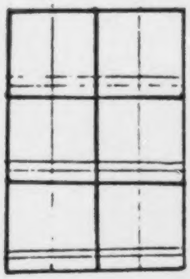
1. Checks



2. even plaid



3. uneven plaid



4. totally uneven plaid

MATCHING:		TERMS:
B 5.	A design which has the same order of color and spacings on both sides of a dominant color.	A. Checks
B 6.	The order of spacing and color is the same vertically (up & down) as horizontally (across).	B. Even plaid
B 7.	Simplest of the three types of plaid.	C. Uneven plaid
C 8.	A design in which the order of color and spacing is uneven horizontally and vertically.	D. Totally uneven plaid
D 9.	A design in which the order of color and spacing is repeated only on one side of a dominant color.	
D 10.	A plaid design which can have a right or left emphasis.	
A 11.	Composed of even width stripes crossing each other at right angles and there is even repetition of color lengthwise and crosswise.	

12. Given a size 12 pattern and a sample of plaid fabric 44/45" in width, determine the following information: (ANSWERS WILL VARY ACCORDING TO SAMPLES)
    A. Type of plaid (circle correct answer) - EVEN   UNEVEN   TOTALLY UNEVEN.
    B. Number of pattern pieces: ______________
    C. Size of the repeat: ______________ inches or ______________ cm.
    D. How many yards of plain fabric will you need? ______________
    E. To allow for matching, how much additional yardage would you need? __________

13. How did you determine the additional yardage?

PLAIDS
JOB ADVANCEMENT NAME: ______________________

MATCHING:

______ 1. A design which has the same order of color and spacings on both sides of a dominant color.

______ 2. The order of spacing and color is the same vertically (up & down) as horizontally (across).

______ 3. Simplest of the 3 types of plaids.

______ 4. A design in which the order of color and spacing is uneven horizontally and vertically.

______ 5. A design in which the order of color and spacing is repeated only on one side of a dominant color.

______ 6. A plaid design which can have a right or a left emphasis.

______ 7. Composed of even width stripes crossing each other at right angles and there is even repetition of color lengthwise and crosswise.

A. checks

B. even plaid

C. uneven plaid

D. totally uneven plaid

7. Given a size 12 pattern and a sample of plaid fabric, 44/45" in width, determine the following information.

A. Circle the type of plaid: EVEN UNEVEN TOTALLY UNEVEN

B. Size of the repeat: __________inches or ___________cm.

C. Number of pattern pieces ____________

D. How many yards of plain fabric will you need? ___________

E. To allow for matching, how much additional yardage would you need?

____

8. How did you determine the additional yardage? __________________________

____

____

PLAIDS
JOB ADVANCEMENT KEY NAME: ____________

MATCHING:

A 1. A design which has the same order of color and spacings on both sides of a dominant color.

B 2. The order of spacing and color is the same vertically (up & down) as horizontally (across).

B 3. Simplest of the 3 types of plaids.

D 4. A design in which the order of color and spacing is uneven horizontally and vertically.

C 5. A design in which the order of color and spacing is repeated only on one side of a dominant color.

D 6. A plaid design which can have a right or a left emphasis.

A 7. Composed of even width stripes crossing each other at right angles and there is even repetition of color lengthwise and crosswise.

A. checks
B. even plaid
C. uneven plaid
D. totally uneven plaid

7. Given a size 12 pattern and a sample of plaid fabric, 44/45" in width, determine the following information. *(ANSWERS WILL VARY WITH TYPE OF SAMPLE PLAID USED.)*

A. Circle the type of plaid: EVEN UNEVEN TOTALLY UNEVEN

B. Size of the repeat: __________ inches or __________ cm.

C. Number of pattern pieces __________

D. How many yards of plain fabric will you need? __________

E. To allow for matching, how much additional yardage would you need?

____

8. How did you determine the additional yardage? ____________________

____

____

code: FF-KS-82-514
title: PLAIDS IDENTIFICATION AND YARDAGE
author: Becky Grant

HERO HELP

Help Wanted

PLACE MARKS ON SEPARATE SHEET OF PAPER.

A customer has chosen a plaid to make a shirt. It will take more fabric to make the shirt since the plaids must be matched. Can you help your customer decide how much fabric must be purchased? If not, read on!

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Distinguish between even, uneven, and totally uneven plaid.
2. Measure a repeat pattern in a plaid.
3. Figure additional yardage for plaids.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

1. Read the information sheet on plaids.
2. Collect samples of fabrics and identify them as checks, even plaid, uneven plaid or totally uneven plaid.
3. Demonstrate to a fellow student how you would figure fabric amount if you have chosen plaid.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

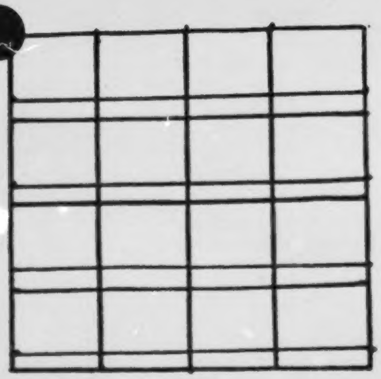
Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Prepare a demonstration to show class members how to determine additional yardage needed for plaids, even, and uneven.

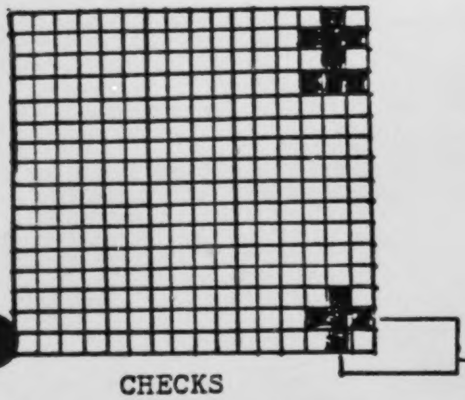
Prepare a booklet showing a customer how to determine additional fabric needed for even and uneven plaids.

PLAIDS INFORMATION SHEET



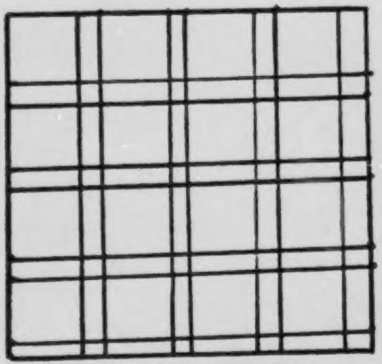
PLAID

A PLAID is composed of stripes crossing each other at right angles, spaced evenly or unevenly and repeated in sequence.



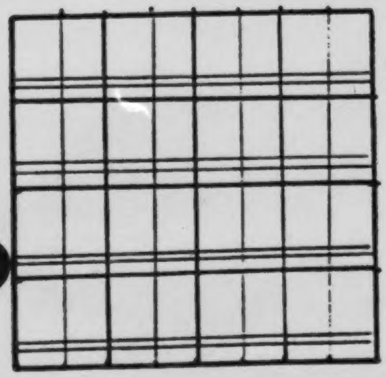
CHECKS

A CHECKED fabric is composed of even width stripes crossing each at right angles and even repetition of color lengthwise and crosswise.



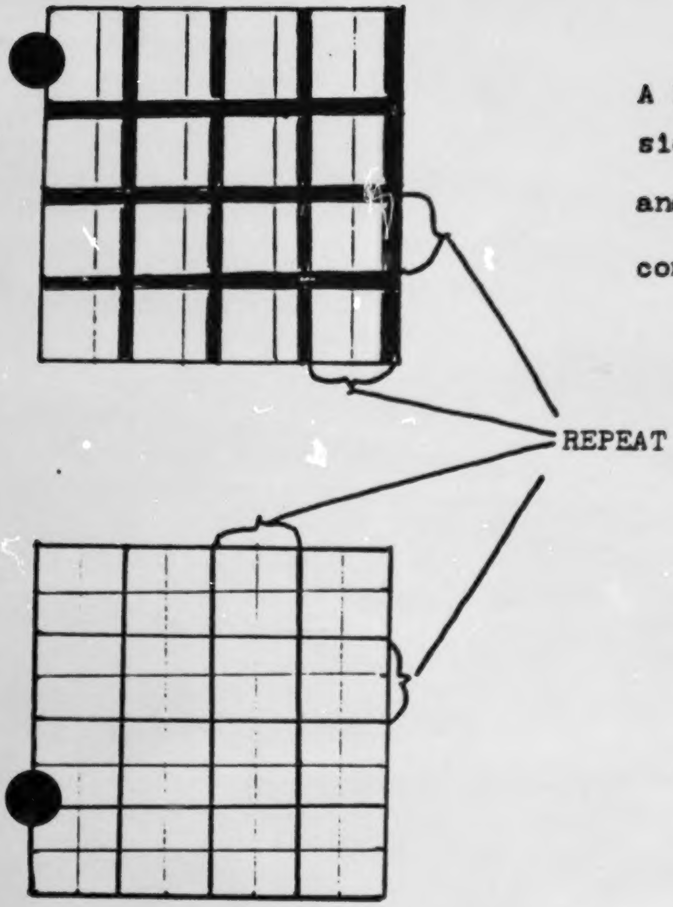
EVEN PLAID

In an EVEN plaid, the spaces and color match in both directions.



Uneven plaid

In an UNEVEN plaid, the spaces and colors do not match in both directions.
UNEVEN plaid is a one-way, one-directional plaid that balances across, but not up and down. Or it may balance up and down but not across.



A REPEAT in plaid means four-sided area in which the pattern and color of the design are complete.

DIRECTIONS FOR DETERMINING WHETHER PLAID IS EVEN OR UNEVEN:

Fold the fabric diagonally through the center of any repeat. (Plaid must be perfectly on grain). If spaces and colors match in both directions, it is an EVEN plaid. In an UNEVEN plaid, the spaces and colors do not match in both directions. TOTALLY UNEVEN plaid (two-way, one-directional) is not balanced in either direction. This is the most difficult type of plaid to use in clothing construction.

FORMULA FOR DETERMINING ADDITIONAL YARDAGE NEEDED FOR PLAIDS:

1. Size of pattern
2. Type of plaid
3. Amount of repeat multiplied by number of pattern pieces that must be matched

code: FF-KS-82-515
title: FABRIC CONSTRUCTION - Woven Fabrics
author: Rebecca Grant

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

1. Various fabric samples of plain weaves; for example, taffeta, chambray, seersucker, sheeting or muslin.
2. Duplicate Application and Job Advancement.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T5

FABRIC CONSTRUCTION - WOVEN FABRICS
APPLICATION NAME:

1. Name the three major types of woven fabrics.

   a.

   b.

   c.

2. Give an example of a plain weave variation.

3. Give two characteristics of plain woven fabrics.

   a.

   b.

4. Give two examples of decorative weaves.

   a.

   b.

5. Why does satin have low abrasion resistance?

FABRIC CONSTRUCTION - Woven Fabrics
APPLICATION KEY NAME:

1. Name the three major types of woven fabrics

   a. *plain*

   b. *twill*

   c. *satin*

2. Give an example of plain weave variation.

   rib variation or basket weave

3. Give two characteristics of plain woven fabrics.
   (2 of the following)

   a. *strong* OR *good drape and stability* OR

   b. *durable* OR *easy to sew*

4. Give two examples of decorative weaves.
   (2 of the following)

   a. *dobby* OR *leno* OR *pile weave* OR

   b. *jacquard* OR *double cloth*

5. Why does satin have low abrasion resistance?

   Because there are long threads on the surface.

FABRIC CONSTRUCTION - WOVEN FABRICS
JOB ADVANCEMENT

NAME: ______________________

TRUE/FALSE:

______ 1. The 3 major types of weaves are plain, twill, and satin.

______ 2. The "filling" yarns are the crosswise yarns.

______ 3. Plain weaves are not strong or durable.

______ 4. A satin weave makes a heavy, abrasion resistant fabric.

______ 5. The twill weave can be recognized by diagonal lines on the cloth.

______ 6. Oxford cloth, a type of basket weave, is one of the many variations of the plain weave.

______ 7. One simple variation of the twill weave is called Jacquard.

______ 8. Twill weaves are durable and firm with good shape and crease holding ability.

______ 9. Double cloth is made by putting two pieces of woven fabric together.

______10. Satin woven fabrics have a smooth surface with a shiny, rich appearance.

MATCHING: Match the type of weave in column 2 with each of the following types of fabric in column 1. Each type of weave may be used more than once.

______ 1. Muslin

______ 2. Poplin

______ 3. Sateen

______ 4. Gabardine

______ 5. Gingham

______ 6. Denim

______ 7. Tapestry

______ 8. Velvet

______ 9. Oxford cloth

______10. Terry cloth

A. Twill weave

B. Plain weave

C. Satin weave

D. Rib variation

E. Basket Weave

F. Pile Weave

G. Jacquard

FABRIC CONSTRUCTION - WOVEN FABRICS

JOB ADVANCEMENT KEY NAME: ____________________

TRUE/FALSE:

T 1. The 3 major types of weaves are plain, twill, and satin.

T 2. The "filling" yarns are the crosswise yarns.

F 3. Plain weaves are not strong or durable.

F 4. A satin weave makes a heavy, abrasion resistant fabric.

T 5. The twill weave can be recognized by diagonal lines on the cloth.

F 6. Oxford cloth, a type of basket weave, is one of the many variations of the plain weave.

F 7. One simple variation of the twill weave is called Jacquard.

T 8. Twill weaves are durable and firm with good shape and crease holding ability.

F 9. Double cloth is made by putting two pieces of woven fabric together.

T 10. Satin woven fabrics have a smooth surface with a shiny, rich appearance.

MATCHING: Match the type of weave in column 2 with each of the following types of fabric in column 1. Each type of weave may be used more than once.

B 1. Muslin
D 2. Poplin
C 3. Sateen
A 4. Gabardine
B 5. Gingham
A 6. Denim
G 7. Tapestry
F 8. Velvet
E 9. Oxford cloth
F 10. Terry cloth

A. Twill weave
B. Plain weave
C. Satin weave
D. Rib variation
E. Basket Weave
F. Pile Weave
G. Jacquard

code: FF-KS-82-511
title: FABRIC CONSTRUCTION - WOVEN FABRICS
author: Rebecca Grant

HERO HELP

Help Wanted

(PLACE ALL MARKS ON A SEPARATE SHEET OF PAPER.)

How much do you know about fabric construction? The way a fabric is put together gives us clues to its performance and care. When customers ask you about care of fabric, will you be able to answer their questions just by looking at the fabric? If the customer asks you how the fabric will look and "feel" when made up, will you be able to answer the questions? This HERO/HELP is just for you.

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Name the three major types of weaves.
2. Identify the type of weave used in different fabrics.
3. Give examples of variations and decorative weaves.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

1. Read the following information pages on woven fabrics.

2. Mount a swatch of plain weave fabric on a piece of paper. Label the warp and filling. Count the number of yarns in ¼ inch, each direction (a magnifying glass and pin will help). Is the weave balanced?

3. Visit a fabric store or find examples in your home of each of the following examples of fabric construction. Give the fabric names - like "broadcloth" or "gingham".
   - plain weave in several weights and fibers
   - twill weave
   - satin weave
   - jacquard weave
   - pile fabric

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP. Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

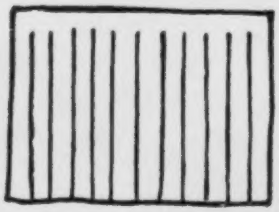
This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

ON THE FOLLOWING PAGE...

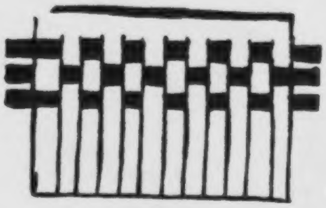
Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Do some weaving, making examples of at least the three main types of woven fabric. Use a child's loom, a home made loom or cut paper like this:



Cut paper like this into ½ inch strips, leaving an inch margin on one side.



Use strips of another color to weave.

Directions for simple looms may be found in craft books at the library.

FABRIC CONSTRUCTION

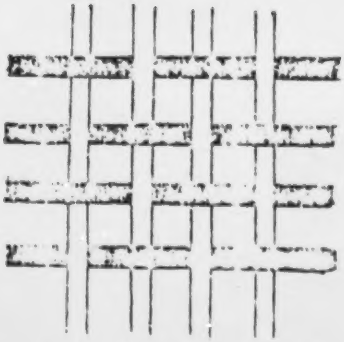
For apparel and home furnishings, fabric construction falls into two main classes - woven or knit. A few fabrics are made of felt and others by a non-woven process.

WOVEN FABRICS

Weaving fabrics is one of the oldest arts done by man. Primitive man used twigs, reeds, and grasses. Later, shorter wool and cotton fibers were used, but first these had to be spun into yarns. The first "loom" was probably nothing more than yarns suspended from the limb of a tree. These lengthwise or "warp" yarns may have been weighted by a stone on the ground. The "filling" or crosswise yarns were carried over and under the warp yarns with a sharpened stick. Today the theory of weaving is exactly the same but, of course, the machines used today are a product of constant improvements and continuing research.

There are three basic weaves, some variations of these and many novelty or special weaves. The PLAIN WEAVE is the simplest and the most commonly used. Threads in one direction (filling) go under and over alternate single threads running in the other direction (warp). Weaving close together results in a dense heavy fabric. When filling threads are woven loosely, the fabric is lighter in weight. There are many variations. Plain weaves are generally, strong and durable, have good drape and stability and are easy to sew.

These are familiar examples of plain weave:



taffeta
chambray
seersucker
sheeting
poplin
organdy
flat crepe
muslin
gingham
cheese cloth
batiste
lawn
chiffon
home spun
challis
percale

There are two interesting variations of the plain weave. The RIB VARIATION is made by using heavy yarns in either the warp or the filling direction, or even alternating heavy and fine yarns. Rib variations include:

poplin
faille
bengaline
ottoman
dimity
grosgrain

The BASKET WEAVE has two or more yarns interlaced with two or more filling yarns. The construction is not as firm as a regular plain weave, so often the strength is lower. Familiar basket weaves include:

oxford cloth
monks cloth
hopsacking
some coatings
some suitings
flat duck

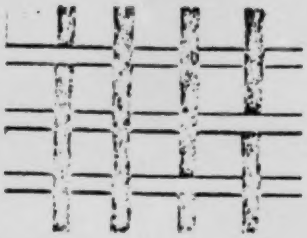
In any woven fabric, the number of filling threads in a square inch may not be the same as the number of warp threads. This is important to consider in the plain weave cloths which have to withstand hard wear, such as sheets and towels. There may be so few filling threads that the warp threads slip easily. Of course, if the yarns in one direction are heavier, there will be fewer needed. The buyer may find the yarn count labeled on sheets. If there are about the same number of warp and filling threads in a square inch, it is called a BALANCED WEAVE.

The second fundamental weave is the TWILL WEAVE. Threads running in the filling direction go over one or more warp threads, and under groups of threads. Look at the illustration below. This makes what looks like diagonal lines on the cloth. Twill weave fabrics are durable and firm with good shape and crease holding ability.

Familiar examples of twill weave are:

serge
tweed
flannel
gabardine

foulard
broadcloth
denim
jean

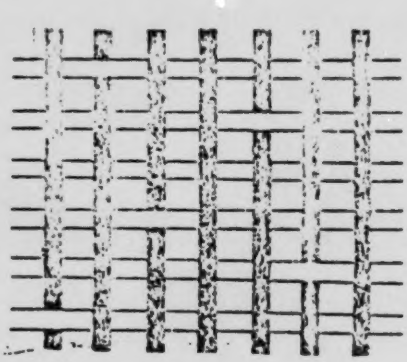


The third fundamental weave is the SATIN WEAVE. It has no diagonal effect. The surface is smooth with a shiny, rich appearance. It drapes well but due to the long threads on the surface, abrasion resistance is low. They are frequently used for linings since they are easy to slip on and off over other fabrics.

If a tightly twisted yarn is used in any of the woven fabrics, a crepe fabric results. Both crepe-backed satin and satin-backed crepe are made! Other examples of a satin weave are:

antique satin
slipper satin
faille satin

bridal satin
sateen
moleskin



Decorative weaves increase the variety of fabrics from which a homemaker can choose. A few of these will be briefly described.

DOBBY designs include small figures such as dots, gemoetric designs and floral patterns woven into the fabric.

JACQUARD fabrics are extremely complicated and a combination of many types of weaves. Examples are tapestry, brocade and damask.

LENO weaves are open-textured, such as curtains, sheer dress fabric, and mosquito nets.

PILE weaves have ends projecting from the surface. Usually velvet is woven double, face to face, and cut apart to make two separate pieces. Others may be woven with loops, then sheared, or even left uncut as in terry-cloth. Velvet, terrycloth, corduroy, velveteen, and carpeting are pile fabrics.

DOUBLE CLOTH is formed by two sets of warps and fillings, plus an additional set for interlacing the two. They are not cut apart as the pile fabrics are. A fabric may have, for example, a plain face and a plaid back. Double cloth is used for coatings, blankets, matelasse and double brocade.

Other constructions you will commonly find are nets, laces, braids, tufted fabrics, and films. Films are not constructed from fibers but are made from the same chemicals as some man-made fibers.

code: FF-KS-82-516

title: WOOL FIBERS

author: Rebecca Grant

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

1. Have a textile textbook available.
2. Have a microscope available.
3. Duplicate Application and Job Advancement.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T5

WOOL FIBERS
APPLICATION NAME:

1. Is wool a protein fiber?

2. Why is wool said to be "naturally curly"?

3. What is the difference between woolens and worsteds?

4. Define the following terms:

   a. Reprocessed wool -

   b. Reused wool -

   c. Virgin wool -

5. Why is wool often blended with other fibers?

6. List five characteristics of wool fibers.

   a.

   b.

   c.

   d.

   e.

WOOL FIBERS
APPLICATION KEY NAME:

1. Is wool a protein fiber? YES

2. Why is wool said to be "naturally curly"? Because the wool naturally springs back to shed wrinkles.

3. What is the difference between woolens and worsteds? Worsteds are made from longer fibers and are smoother and harder to the touch.

4. Define the following terms:

   a. Reprocessed wool - Woolens which have been woven, knitted, or felted, but never used or worn.

   b. Reused wool - Made from rags, old clothing, and other worn and used wool products.

   c. Virgin wool - Has never been used or reclaimed from any spun, woven, knitted, felted, manufactured or used product.

5. Why is wool often blended with other fibers?

   To bring out the best qualities of each one.

6. List five characteristics of wool fibers. ANY FIVE OF THE FOLLOWING:

   a. sheds wrinkles
   b. warm and comfortable
   c. absorbant
   d. may shrink and felt
   e. dyes readily

   flame resistant
   harmed by dry heat
   attacked by moths unless specially finished
   medium strength
   high elasticity
   no static build-up

WOOL FIBERS
JOB ADVANCEMENT NAME: ____________________

1. Why is wool a natural insulator?

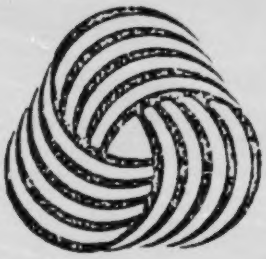
2. What is done to wool to overcome some of its problems?

3. Circle the properties related to wool fibers.

sheds wrinkles
soft luster
dyes readily
harmed by dry heat
lustrous

flame resistant
wrinkles easily
no static build-up
may be attacked by moths
easily washed

4. Identify the following wool marks:



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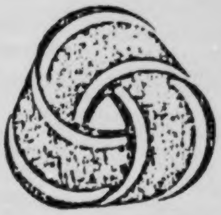

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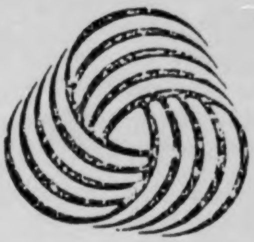


____

MATCHING

_____ 5. Fibers shrink together with heat, moisture, friction.

_____ 6. The wool springs back to shed wrinkles.

_____ 7. Wool that has never been used or reclaimed.

_____ 8. Woolens which have been woven, knitted, or felted, but never used or worn.

_____ 9. Wool made from rags, old clothing and other worn and used wool products.

_____ 10. Wool made from longer fibers and are smoother and harder to the touch than woolens.

A naturally curly
B. virgin wool
C. worsteds
D. felting
E. reprocessed wool
F. reused wool
G. wool blend

WOOL FIBERS
JOB ADVANCEMENT key NAME:

1. Why is wool a natural insulator? *Wool is absorbant and the natural crimp adds to the bulk of the fabric so air is trapped.*

2. What is done to wool to overcome some of its problems?

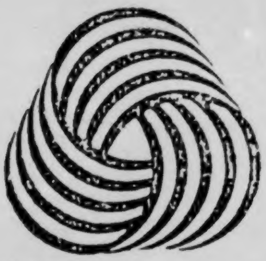
Wool is often finished and combined with other fibers.

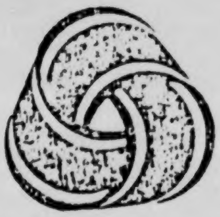
3. Circle the properties related to wool fibers.

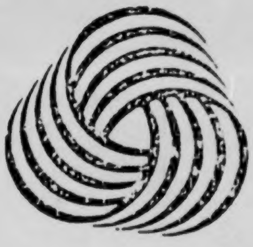
[✓ sheds wrinkles]
soft luster
[✓ dyes readily]
[✓ harmed by dry heat]
lustrous

[✓ flame resistant]
wrinkles easily
[✓ no static build-up]
[✓ may be attacked by moths]
easily washed

4. Identify the following wool marks:


PURE WOOL


WOOL BLEND


PURE WOOL PILE

MATCHING

D 5. Fibers shrink together with heat, moisture, friction.

A 6. The wool springs back to shed wrinkles.

B 7. Wool that has never been used or reclaimed.

E 8. Woolens which have been woven, knitted, or felted, but never used or worn.

F 9. Wool made from rags, old clothing and other worn and used wool products.

A 10. Wool made from longer fibers and are smoother and harder to the touch than woolens.

A. naturally curly
B. virgin wool
C. worsteds
D. felting
E. reprocessed wool
F. reused wool
G. wool blend

code: FF-KS-82-516
title: WOOL FIBERS
author: Rebecca Grant

HERO HELP

Help Wanted

(PLACE ALL MARKS ON A SEPARATE SHEET OF PAPER.)

When you consider the buttery softness of flannel... the smooth gloss of broadcloth...the rich depth of velour...it is difficult to imagine that all these textures and many more could come from one fiber - wool.

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Identify characteristics of wool fibers.
2. Explain the three grades of wool.
3. Define terms such as felting, naturally curly, woolens and worsteds.
4. Identify the wool marks.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

1. Read the information pages on Wool.
2. Research the history of wool or the production of wool. Report your findings orally or written.
3. Using a microscope examine a wool fiber and a man-made fiber. Compare the two and record your findings.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

1. Collect samples of wool with different textures, weights, and patterns. Label each with a description, price, washing instructions, etc. and examples of the end use.
2. Visit a fabric store and compare wool fabrics. Describe the different variations of texture, weight, price and end use. Discuss your findings with your HERO instructor.

WOOL

Among man's earliest skills was spinning and weaving of wool, dating back at least 6000 years. History is filled with stories of civilizations founded on the wealth gained from sheep and its fleece!

Wool is a natural fiber but scientific and mechanical advances have continued to improve it. Today wool is often finished to overcome some of its problems, and combined with other fibers to bring out the best qualities of each one.

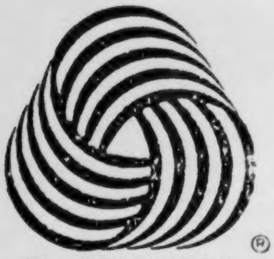
Wool is noted for its warmth and ability to shed wrinkles. It has scales on each fiber that will shrink together with heat, moisture, and friction. This makes the fibers interlock, or FELT. Wool is the only fiber that will interlock with itself to form a fabric.

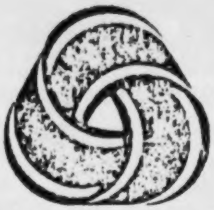
NATURALLY CURLY wool springs back to shed wrinkles. This crimp also adds to the bulk of the fabric so air is trapped and wool becomes a NATURAL INSULATOR. Like other natural fibers, wool is ABSORBENT. It cannot be bleached with chlorine, will not tolerate enzyme presoaks, or machine washing. However, special finishes may make the wool machine washable so check the labels carefully when shopping! Many wool fabrics have been treated to repel moths.

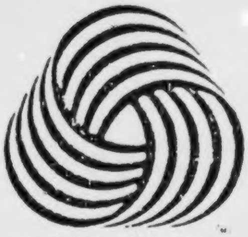
VIRGIN WOOL has never been used or reclaimed from any spun, woven, knitted, felted, manufactured or used product. REPROCESSED WOOL includes woolens which have been woven, knitted, or felted, but never used or worn. REUSED WOOL covers materials known as shoddy and is made from rags, old clothing, and other worn and used wool products.

Wool can be manufactured into two kinds of cloth: woolens and worsteds. WORSTEDS are made from longer fibers and are smoother and harder to the touch.

The Wool Bureau introduced a label in 1964 for wool products which pass their rigid performance tests. On products labeled "washable," the WOOLMARK is a consumer's assurance the garment may be washed successfully when manufacturer's directions are followed. The WOOLBLEND mark, more recently introduced, is an assurance of quality-tested products made predominantly of wool.


PURE WOOL ®


WOOL BLEND


PURE WOOL PILE

CHARACTERISTICS OF WOOL:

- sheds wrinkles
- warm and comfortable
- can absorb much moisture before it feels wet
- can shrink and felt if not handled carefully
- dyes readily
- flame resistant and self-extinquishing
- harmed by dry heat
- attacked by moths unless specially finished
- medium strength
- high elasticity
- no static build-up

code: FF-KS-82-517

title: FIBER CLASSIFICATION

author: Rebecca Grant

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

1. Have a textile textbook available.
2. Have several copies of a Sunday edition of a newspaper.
3. Duplicate Application and Job Advancement.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T5

FIBER CLASSIFICATION
APPLICATION NAME: ____________________

1. Why is it important to know the major classifications of fibers and what their properties are?

2. What are the two major groups of fibers?

   a.

   b.

3. Are all man-made fibers synthetic fibers?

4. Why is it important for the fabric trade name to be said with the generic name?

5. In the following list, circle the TRADE NAMES.

Dacron
Rubber
Polyester
Orlon
Wool

Nylon
Cotton
Kodel
Avisco
Spandex

Linen
Vectra
Mohair
Olefin
Silk

FIBER CLASSIFICATION
APPLICATION KEY NAME:

1. Why is it important to know the major classifications of fibers and what their properties are?

   It is important so we know how to buy and care for clothing and fabrics. There are so many fiber names, they are confusing.

2. What are the two major groups of fibers?

   a. *natural*

   b. *man-made*

3. Are all man-made fibers synthetic fibers?

   No, all synthetic fibers are made from chemicals. Some man-made fibers start in nature and are "rearranged" by man.

4. Why is it important for the fabric trade name to be said with the generic name?

   Members of different generic groups may have the same trade name, so using both names avoid confusion.

5. In the following list, circle the TRADE NAMES.

[✓ Dacron]
Rubber
Polyester
[✓ Orlon]
Wool

Nylon
Cotton
[✓ Kodel]
[✓ Avisco]
[✓ Spandex]

Linen
[✓ Vectra]
Mohair
Olefin
Silk

FIBER CLASSIFICATION
JOB ADVANCEMENT NAME: ____________________

1. Underline the NATURAL FIBERS in this list:

nylon wool olefin acetate cotton glass teflon

2. Underline the MAN-MADE FIBERS in this list:

linen polyester modacrylic spandex silk rayon

3. When we say, "Dacron® polyester," ________________ is the generic name and ____________________ is the trade name.

TRUE OR FALSE

_____ 4. The Federal Trade Commission defines the properties of each generic classification of fibers.

_____ 5. There are now over 35 different generic classifications.

_____ 6. Cotton is a cellulosic fiber.

_____ 7. Mohair and camel are the most important protein fibers.

_____ 8. Triacetate is a heavy weight of acetate.

_____ 9. "Vectra" may be nylon, olefin or saran.

_____10. Anidex is the newest generic classification.

FIBER CLASSIFICATION
JOB ADVANCEMENT KEY NAME: ______________________

1. Underline the NATURAL FIBERS in this list:

nylon wool olefin acetate cotton glass teflon

2. Underline the MAN-MADE FIBERS in this list:

linen polyester modacrylic spandex silk rayon

3. When we say, "Dacron® polyester," POLYESTER is the generic name and DACRON is the trade name.

TRUE OR FALSE

T 4. The Federal Trade Commission defines the properties of each generic classification of fibers.

F 5. There are now over 35 different generic classifications.

T 6. Cotton is a cellulosic fiber.

F 7. Mohair and camel are the most important protein fibers.

F 8. Triacetate is a heavy weight of acetate.

T 9. "Vectra" may be nylon, olefin or saran.

T 10. Anidex is the newest generic classification.

code: FF-KS-82-517
title: FIBER CLASSIFICATION
author: Rebecca Grant

HERO HELP

Help Wanted

(PLACE ALL MARKS ON A SEPARATE SHEET OF PAPER)

Today, ever-increasing numbers of different fibers are used in fabric. The consumer has never had so many choices to make about textile fibers. Knowing some basic facts about fibers will make your choices about fabrics easier, help your customers choose the right fabrics and help you both avoid costly mistakes.

Job Competency

When you have completed this HERO-HELP you will be able to:

1. List the two major groups of fibers.
2. Classify fibers as natural or man-made.
3. Identify generic names and trade names.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

1. Read "Fiber Classification" and study the charts which follow it.

2. From the Sunday edition of your newspaper, find as many generic and trade names as you can. Look in ads for clothing, fabrics, and household furnishings.

3. How many of the 19 generic names and 4 natural fibers can you find represented in your house?

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP. Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

1. Visit a fabric store. Find an example of each of the four natural fibers. Choose a few of the less common generic names and try to find examples of those. How many trade names for polyester can you find?

FIBER CLASSIFICATION

With man's continuing search for new and improved products, the fibers and fabrics we find around us have greatly changed since the introduction of the first man-made fiber on the market. New fibers are constantly being developed. For today's homemaker, this has increased the difficulty of making wise choices about fabrics.

In order to make it easier for us to keep all of the different fibers and their properties straight, and so the information can be useful, the fibers have been classified into similar groups.

There are two major groups of fibers -- those which occur in nature, or NATURAL FIBERS; and those which are made by man, or MAN-MADE FIBERS. Actually there are two types of man-made fibers. First, there are those which man creates from chemicals, called SYNTHETIC FIBERS. An example is nylon. Second, there are fibers whose starting materials occur in nature but are rearranged by man, called TRANSITIONAL FIBERS. Acetate is of this type. On the market you will sometimes find "synthetic" used interchangably with "man-made".

Today many companies produce almost identical man-made fibers and each company has its own name for its product. Where the properties are similar the fibers are put into a group or a family. An example is polyester. The Federal Trade Commission has named 19 families and has given them GENERIC NAMES or FAMILY NAMES.

In each of the 19 families, the fibers have the same "last name", but each company gives their product a "first name" or TRADE NAME. An example of a trade name or trade mark is Dacron®. Thus, we find Dacron® polyester, Kodel® polyester and other trademarks for the polyester family.

On the next pages, you will find the fibers classified as natural and man-made, and the man-made fibers are listed by their generic names. Look over the chart, then read the explanation below each one.

Notice that some trade names appear wtih more than one generic name. An example is Vectra. Learn to use both the generic and trade names together to avoid confusion.

FIBER CLASSIFICATION

"NATURAL FIBERS"

CELLULOSIC

1. Cotton

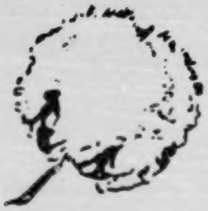
   related fibers: kapok

2. Linen

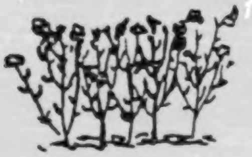
   related fibers: ramie, hemp, jute

3. Others

   abaca, pineapple, palm, coconut



COTTON FIBER
(from cotton ball)



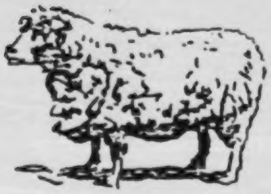
LINEN FIBER
(from flax plant)

PROTEIN

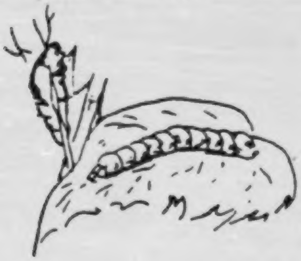
1. Wool

   Other animal hairs: camel's hair, cashmere, mohair, vicuna, llama, alpaca, furs

2. Silk



WOOL FIBER
(from sheep)



SILK FIBER
(from silkworm)

OTHERS

1. Mineral (asbestos)

This table shows the four main natural fibers - cotton, linen, wool, and silk, plus some minor natural fibers.

The cellulosic fibers are all from plants and are found as seed hairs, stems, leaves, and nut husks.

The four main natural fibers will be discussed in Section 2.

Kapok is used mainly for stuffings in pillows and upholstered furniture, and in life preservers. It is non-allergenic.

Jute, hemp, and ramie are processed much like linen and are widely used in less developed countries. Burlap is made from jute.

The animal hair fibers are similar to wool but since most are in a limited supply, they are usually very expensive.

Asbestos is known as a fire-proof fiber and is not used in fabrics.

FIBER CLASSIFICATION

MAN-MADE CELLUOSIC FIBERS

(Generic names, followed by some common Trade Names)

CELLULOSIC FIBERS
(Cellulose is found in
all plant life)

1. RAYON

   A. Cuprammonium rayon
      Bemberg
      Cupioni

   B. Viscose rayon
      1. Regular and High Tenacity rayon
         Avisco
         Coloray
         Fibro
         Jet Spun
         Skyloft

      2. High wet-modulus rayon
         Avril
         Fiber 24, 40, and 700
         Zantrel

2. ACETATE

   Acele
   Avisco
   Celara
   Celenese
   Celeperm
   Chromspun
   Estron

3. TRIACETATE

   Arnel

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FIBER CLASSIFICATION

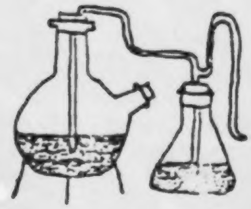
MAN-MADE SYNTHETIC FIBERS

(Generic names, followed by some common Trade Names)

1. NYLON
   - Antron
   - Astroturf
   - Blue "C"
   - Cadon
   - Cantrece
   - Caprolan
   - Celanese
   - Chemstrand
   - Crepeset
   - Cumuloft
   - Enkaloft
   - Tiana
   - Vectra
   - "501"
2. POLYESTER
   - Chemstrand
   - Dacron
   - Encron
   - Fortrel
   - Kodel
   - Puff Stuff
   - Quintess
   - Tough Stuff
   - Trevera
   - Vycron
3. ACRYLIC
   - Acrilan
   - Chemstrand
   - Creslan
   - Orlon
   - Zefran II
4. MODACRYLIC
   - Chemstrand
   - Dynal
   - Elura
   - Verel
5. OLEFIN
   - Herculon
   - Marvess
   - Vectra
6. SPANDEX
   - Lycra
   - Unel
7. GLASS
   - Fiberglas
   - Fiberglas Beta
   - P.P.G. Fiberglas
   - Vitron
8. SARAN
   - Rouana
   - Saran
   - Vectra
   - Velon
9. VINYON
   - Vinyon HH
   - "45"
10. RUBBER
    - Lastex
11. METALLIC
    - Lame
    - Lurex
    - Nylco
12. ANIDEX
    - Anim/8
13. OTHERS
    - Teflon (Fluorocarbon)

-- FIBERS NOT CURRENTLY PRODUCED IN THE UNITED STATE (generic names)

AZLON
LASTRILE
NYTRIL
VINAL



SYNTHETHIC FIBERS: combine chemicals such as nitrogen, oxygen, hydrogen, and carbon.

FIBER CLASSIFICATION

MAN-MADE CELLULOSIC FIBERS

Cellulose is the fibrous material found in all plant life. It is regenerated into fiber form as rayon, acetate or triacetate.

Several types of rayon have been produced in the continued search to improve the fiber. Trade names are important because of the different properties, so as a consumer, you must study the trade names to know what you are buying.

Acetate and triacetate are likewise quite different in properties. The basic ingredient, cellulose, is chemically changed for each fiber.

MERCHANDISING

code: MI-KS-82-800

title: MERCHANDISE PRESENTATION * APPROACHING THE CUSTOMER

author: Marilyn Van Demark

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Run off copies of the Application and Job Advancement for the students.

Run off "Observation Sheets" page T8, for students doing Activity #2.

Run off "Observation Sheets" page T9, for students doing Quest #3.

Have available materials for making a poster if the student chooses to do Quest #1.

Students should progress in order through #800,800A,800B,800C,800D of HERO HELPS.

application

ANSWER KEY: *Page(s)* - T3

The ANSWER KEY *has been placed on a separate page for your convenience in storing and grading.*

job advancement

ANSWER KEY: *Page(s)* - T6 and T7

MERCHANDISE PRESENTATION
APPROACHING THE CUSTOMER

Application Answer questions with SHORT statements

1. Define the phrase "Merchandise approach".

2. When should a "friendly approach" be used?

3. What makes this statement a negative approach:
   "What can I show you today?"
   1.
   2.
   3.

4. Name 3 important things that are part of the salesperson's job:
   1.
   2.
   3.

5. Your best sales will come from:
   1.
   2.

MERCHANDISE PRESENTATION
APPROACHING THE CUSTOMER

Application KEY Answer questions with SHORT statements

1. Define the phrase "Merchandise approach".

   Any statement about the merchandise...rather than distracting the customer from the merchandise.

2. When should a "friendly approach" be used?

   Whenever customer isn't focused on merchandise.

3. What makes this statement a negative approach:
   "What can I show you today?"
   1. *grammar incorrect*
   2. *no suggestions or information given*
   3. *a "looker" isn't tempted*

4. Name 3 important things that are part of the salesperson's job:
   1. *reflect spirit & friendliness of the store*
   2. *introduce customer to merchandise*
   3. *inform customer about the merchandise*

5. Your best sales will come from:
   1. *Customers who already know what they want.*
   2. *Customers you approach.*

MERCHANDISE PRESENTATION
APPROACHING THE CUSTOMER

Job Advancement Use + for True and use 0 for False then short answers

_______ 1. "May I help you?", is the least effective approach to a customer.

_______ 2. "May I help you?" isn't the most used approach you'll find in stores.

_______ 3. A customer expects the employee to say "May I help you" and is already prepared to say yes.

_______ 4. As an employee, you want the customer to already have in mind what is wanted.

_______ 5. Customers who know exactly what they want to buy are the easiest to help.

_______ 6. The best service you can be to the customer and your employer is just to take the customer's money after the customer has found the merchandise he/she wants.

_______ 7. Customers already know what merchandise is in stock in your store.

_______ 8. A salesperson's attention to a customer is always annoying.

_______ 9. It is possible to learn to be a great help to customers.

_______ 10. Studying about customer approach techniques can improve your sales.

_______________ 11. Name 2 basic kinds of approaches.

_______________ 12.

_______________ 13. What is a person called that works for the store and reports on the kind of service salespeople are giving?

_______________ 14. In any approach, the most valuable thing you can use, if you know it, is . . . .

_______________ 15. What is your role when greeting a customer?

_______________ 16. Would you ever greet a customer by talking about weeds?

_______________ 17. Explain your answer to 16.

________________18. Can a warm, friendly smile be considered an effective greeting?

________________19. The purpose of an effective greeting is actually to do one or both of what 2 things?

________________20.

21. Create 3 appropriate approaches to use when greeting a customer.

1.

2.

3.

MERCHANDISE PRESENTATION
APPROACHING THE CUSTOMER

Job Advancement KEY Use + for True and use 0 for False then short answers

+ 1. "May I help you?", is the least effective approach to a customer.

0 2. "May I help you?" isn't the most used approach you'll find in stores.

0 3. A customer expects the employee to say "May I help you" and is already prepared to say yes.

0 4. As an employee, you want the customer to already have in mind what is wanted.

0 5. Customers who know exactly what they want to buy are the easiest to help.

0 6. The best service you can be to the customer and your employer is just to take the customer's money after the customer has found the merchandise he/she wants.

0 7. Customers already know what merchandise is in stock in your store.

0 8. A salesperson's attention to a customer is always annoying.

+ 9. It is possible to learn to be a great help to customers.

+ 10. Studying about customer approach techniques can improve your sales.

friendly 11. Name 2 basic kinds of approaches.

merchandise 12.

shopper 13. What is a person called that works for the store and reports on the kind of service salespeople are giving?

customer's name 14. In any approach, the most valuable thing you can use, if you know it, is . . . .

host/hostess or company rep. 15. What is your role when greeting a customer?

YES 16. Would you ever greet a customer by talking about weeds?

customer looking at weed killer 17. Explain your answer to 16.

YES 18. Can a warm, friendly smile be considered an effective greeting?

Buy 19. The purpose of an effective greeting is actually to do one or both of what 2 things?

Come back 20.

21. Create 3 appropriate approaches to use when greeting a customer.

1. WILL DIFFER

2.

3.

OBSERVATION OF CUSTOMER APPROACHES

SALES/ PERSON	"May I help you"	Greeted me with warm smile	Gave a fact about merch. I was looking at	Gave me information about coord-inating merch.	Understood my respons
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					

Your reaction to:

1

2

3

4

5

6

7

8

9

10

CLIENTELE SHEET

Customer's name

Charge address zip

Mailing address zip

Telephone at work

Telephone at home

Special instructions:

Wears size:

Preferred designer/mfg.:

Preferred color:

Preferred style:

Please call about: Specific new merchandise

sales on:

156

code: MI-KS-82-800

title: MERCHANDISE PRESENTATION PART 1 - APPROACHING THE CUSTOMER

author: Marilyn Van Demark

HERO HELP

Help Wanted

PLACE ALL MARKS ON SEPARATE SHEET OF PAPER.

"May I help you?"

98 times out of 100 the answer is NO!

Smart people don't ask a question they know will get an answer they don't want.

So, what's a person supposed to say?

READ ON!!

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Recognize positive and negative customer approaches.
2. Identify different types of customer approaches.
3. Create appropriate customer approaches.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

ACTIVITY #1:

Read the GENERAL INFORMATION pages which follow the activities.

ACTIVITY #2:

Use the observation sheet, which follows the GENERAL INFORMATION pages, and be a "shopper". "Shop" in at least 10 stores.

You may do this when you are actually shopping for something or in your spare time next week. Tell your manager you are going to "shop" the other stores in your area for customer approaches.

ACTIVITY #3:

Use the observation sheet you've completed in Activity 2 and analyze the approaches used by employees in the stores you visited.

Answer these questions:

1. How many were "clerks" (money takers)?____________
2. How many were "salespeople" (they sparked your interest in their store and/or specific merchandise)?__________
3. List for yourself the approaches that made you feel:
    a. important __________
    b. curious about merchandise_____________
    c. yearning to buy _____________
    d. other (explain) _____________

P.S. If none of the ten stores you visited had employees that gave you a positive feeling that is described by "a" through "d", keep shopping until you find this feeling.

4. How many listened to your response and followed up on it?

____

Training Activities

CONTINUED...

ACTIVITY #4:

Look over your merchandise.

Plan some merchandise approaches you can use:

Ex: "There are several tops that coordinate with that skirt."

List them and use them.

REMEMBER! Good approaches won't win you a sale every time, but they may win you a customer!

Share your success stories with your class.

Training Activities

See preceding pages.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

#1. Make up a poster that can be hung in an employee area that details what you have learned is important about customer approaches.

#2. Watch for a customer who comes into your store in a bad mood. Use your friendliest, most helpful approach and see if you can turn that customer's "bad day" into a good one while he/she is in your store. Write up your experience and/or share it with your class in open discussion time.

#3. Start a "Clientele Book". Learn your customers and information about them that can help you better serve them. Start a notebook and reproduce the preceeding form ... keep this information in a safe place!

MERCHANDISE PRESENTATION
APPROACHING THE CUSTOMER

GENERAL INFORMATION

A "Shopper" is a person hired by stores to test their salespeople on courtesy, merchandise knowledge, suggestive selling and projection of the store's friendly, interested image. The "Shopper" looks like anyone else that comes into your store. You'll never recognize a "Shopper". The "Shopper" reports on the "sale" or "non-sale" and the salesperson...maybe you!

Point one on a shopper's report is always the condition of the department.

Point two is always a report on the location and activity of the employees.

Point three is how long it took for someone to recognize and greet the shopper.

Point four is the kind of approach the employee used.

There are 2 basic kinds of approaches:

1. FRIENDLY - This approach welcomes a customer into the store with the same warmth and friendliness as a friend you're glad to see who visits you at home.

   YOU are host/hostess in your department, representing the owners of your store. The customer's first impression of you is the customer's lasting impression of your store!

   If at all possible, use the customer's name.

   Some examples of FRIENDLY approaches are:

   1. "HELLO!"
   2. "Welcome to ____________!"
      (your store)
   3. A silent, warm, friendly smile.

   The time a FRIENDLY approach isn't the best to use is when a customer is already looking at merchandise when you approach.

   Then, it's best to use . . . . . .

2. MERCHANDISE APPROACH - This approach recognizes the customer's attention is on a particular item or group of items and doesn't distract that attention!

   A merchandise approach may give some information about that merchandise:

   "Those _________ just arrived yesterday!"

   "That __________ is by designer _________."

   "There are other colors in that style on the next rack."

   "Feel how light that fabric is."

CAUTION: BE SURE YOUR STATEMENTS ARE FACTS NOT YOUR OPINIONS! THE CUSTOMER MAY NOT AGREE WITH YOUR OPINIONS!

A merchandise approach may ask a question concerning the merchandise:

"Have you ever worn __________ jeans?"

"Have you sewn with ultra suede?"

"Do those dishes fit into your color scheme?"

"Our flavor of the month (or special of the day) is __________."

Check your questions in your head before you ask them until you get quite good at this. You want to be sure you are not about to say or ask something insulting such as:

> "You want the extra large sizes which are over there."

That presents a good problem. Think of some ways to direct a customer to the right size, diplomatically!

The best way to overcome your own personal fears of approaching customers is by:

1. Being friendly and smiling ...
   we all react most positively to a friendly, smiling face.
2. Knowing your merchandise and sharing that knowledge with the customer... maybe you can't buy today, but you'll remember the place and the person that took the time to help you become well informed.
3. Feeling capable of answering questions of knowing where to get the answers ... don't you like best the people that show an interest in your concerns and questions?

MOST IMPORTANT!!!! AFTER MAKING ANY APPROACH LISTEN TO THE CUSTOMER'S RESPONSE!!!!!

Now, you've had a brief introduction to two effective types of greetings.

Try some of the other activities.

OBSERVATION OF CUSTOMER APPROACHES

SALES/ PERSON	"May I help you"	Greeted me with warm smile	Gave a fact about merch. I was looking at	Gave me information about coordinating merch.	Understood my respons
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					

Your reaction to:

1

2

3

4

5

6

7

8

9

10

CLIENTELE SHEET

Customer's name

Charge address zip

Mailing address zip

Telephone at work

Telephone at home

Special instructions:

Wears size:

Preferred designer/mfg.:

Preferred color:

Preferred style:

Please call about: Specific new merchandise

sales on:

code: MI-KS-82-801

title: MERCHANDISE PRESENTATION * PART 2A MERCHANDISE PROTECTION

author: Marilyn Van Demark

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Fashion magazines and local newspapers will be needed by the students for the activities.

An area designed in the HERO room or a display case where the students' things will be safe would be needed for Activity #4.

Run off copies of the Application and Job Advancement.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T5

Application

________________ 1. Name 3 merchandise projection techniques.

____

____

________________ 2. There are at least 8 things a salesperson must know about projected merchandise - list 4.

____

____

____

________________ 3. What is the purpose of projected merchandise?

____

________________ 4. After merchandise projection has done its job, what 2 things are expected of the salesperson.

____

How did you do?

No fair if you didn't use the terms of the trade...your vocabulary must reflect that you understand what is said in the fashion world.

Merchandise projection is often hard physical labor,
but it is always a satisfying kind of tired when you can see the end results.

Have some fun with the following activities and learn more about merchandise projection.

Application Answers

advertising	1. Name 3 merchandise projection techniques.
display	
promotion	
item - style	2. There are at least 8 things a salesperson must know about projected merchandise - list 4.
sizes - price	
colors- location in store	
makers	
make a sale	3. What is the purpose of projected merchandise?
show merchandise	
get customer into store	4. After merchandise projection has done its job, what 2 things are expected of the salesperson.
make a sale	

How did you do?

No fair if you didn't use the terms of the trade...your vocabulary must reflect that you understand what is said in the fashion world.

Merchandise projection is often hard, physical labor, but it is always a satisfying kind of tired when you can see the end results.

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MERCHANDISE INFORMATION
PART 2A * MERCHANDISE PROJECTION

Job Advancement — Use + for true & use 0 for false

______ 1. Merchandise projection means putting merchandise where it can attract a customer's attention.

______ 2. Advertising is a form of merchandise projection.

______ 3. Advertising is not paid for by the store.

______ 4. Publicity is not paid for by the store.

______ 5. Window displays are a form of merchandise projection.

______ 6. Floor displays project merchandise in your department.

______ 7. Merchandise, to be projected, must always by on mannequins.

______ 8. Customers learn about new merchandise from ads and displays.

______ 9. You can learn things about your merchandise from ads.

______ 10. "Copy" is the term used for the words written about the merchandise.

Define and explain MERCHANDISE PROJECTION and how it applies to your job.

MERCHANDISE INFORMATION
PART 2A * MERCHANDISE PROJECTION

Job Advancement Answers — Use + for true & use 0 for false

+ 1. Merchandise projection means putting merchandise where it can attract a customer's attention.

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WILL DIFFER

code: MI-KS-82-801

title: MERCHANDISE PRESENTATION * PART 2A MERCHANDISE PROJECTION

author: Marilyn Van Demark

HERO HELP

Help Wanted

PLACE MARKS ON SEPARATE SHEET OF PAPER

There are "clerks"...

and there are "salespeople".

Clerks wait at the cash register for the customer to pick up merchandise and bring it to them to pay.

Salespeople: know their merchandise - share their knowledge with customers - exhibit an enthusiasm for the merchandise - are interested in customer's needs.

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Define merchandise projection.
2. Recognize how and why this information is helpful to your customers.
3. Use this information in a constructive way with merchandise in your department.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

ACTIVITY #1:

Find out which types of merchandise projection are used by your store:

1. Newspaper advertising... (paid)
   ...which papers?
   ...what schedule?
   ...where are they posted in your store?

2. Magazine advertising... (paid)
   ...advertising your store?
   ...advertising your merchandise?
   ...which magazines?
   ...are they available in your store?

3. Newspaper or Magazine publicity
   Your merchandise used in a news story that gives credit to your store...let the customers know you carry it.

   Had any publicity lately?

4. Window displays...
   ...how many windows?
   ...how often changed?
   ...when changed?
   ...is there a listing in your department of what is in the window?
   ...what is store policy on removing merchandise from the window...explain the procedure a salesperson must follow.

5. Floor displays...
   ...when changed?
   ...policy about changing?
   ...price tickets showing?
   ...can you remove an article for a customer?

6. Other promotions...
   ...find out about your store. What other types of promotion are used.
   ...fashion shows?...how do you know what's in the show?

How else is your merchandise used to entice the customer into your store?

Training Activities

CONTINUED...

ACTIVITY #2:

Collect the ads from a local paper(s) for merchandise available in your store.

How can knowing which merchandise is being advertised help you when talking with your customers?

Read the "copy" (what is written about the merchandise) carefully. Clip together the ads which give all the information the customer needs.

List what types of information are given.

What additional information might the customer need from the salesperson?

ACTIVITY #3:

Choose some merchandise you think would be good to project in your department.

In ready-to-wear, put together an outfit that coordinates well and includes many separate pieces. Hang it where it can be seen by customers and note what happens.

In housewares, put together a group of items you think make an attractive or useful set.

In linens, coordinate a bedroom and bath grouping by color.

Adapt this assignment to your merchandise area and report on it.

ACTIVITY #4:

From your library, find a book which explains about display and the art principles involved.

Bring into class some "merchandise" (things of your own that you can live without for a few days) and set up a display that would entice a customer to stop, look and ask questions about the merchandise. You may want to use a small sign or not, as you wish ... just don't use too many words...
let the merchandise do the work.

Training Activities

On preceeding pages.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.

Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

1. Clip the ads in a local paper. Arrange them into two groups: A-appealing to you -- B-not appealing to you

What makes the A stack appealing? What makes the B stack not appealing?

Is it: Art work, photographs, amount of copy(see Activity #2), amount of information, price, other?

2. Come up with a new way to project merchandise in your department. Think it through carefully. Present it to your manager as a suggestion. If it's used, take a picture of it and bring the picture to share with the class!

code: MI-KS-82-801

title: MERCHANDISE PRESENTATION * PART 2A MERCHANDISE PROTECTION

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Listed below are the resources and materials needed for students to complete this HERO HELP.

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An area designed in the HERO room or a display case where the students' things will be safe would be needed for Activity #4.

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application

ANSWER KEY: Page(s) - T3

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job advancement

ANSWER KEY: Page(s) - T5

Application

______________ 1. Name 3 merchandise projection techniques.

____

____

______________ 2. There are at least 8 things a salesperson must know about projected merchandise - list 4.

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____

____

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____

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____

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Have some fun with the following activities and learn more about merchandise projection.

MERCHANDISE INFORMATION
MERCHANDISE PRESENTATION...PART 2A - MERCHANDISE PROJECTION

Application Answers

advertising display promotion	1. Name 3 merchandise projection techniques.
item - style sizes - price colors- location in store makers	2. There are at least 8 things a salesperson must know about projected merchandise - list 4.
make a sale show merchandise	3. What is the purpose of projected merchandise?
get customer into store make a sale	4. After merchandise projection has done its job, what 2 things are expected of the salesperson.

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MERCHANDISE INFORMATION
PART 2A * MERCHANDISE PROJECTION

Job Advancement Answers   Use + for true & use 0 for false

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title: MERCHANDISE PRESENTATION * PART 2A MERCHANDISE PROJECTION

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   ...find out about your store. What other types of promotion are used.
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Training Activities

CONTINUED...

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2. Come up with a new way to project merchandise in your department. Think it through carefully. Present it to your manager as a suggestion. If it's used, take a picture of it and bring the picture to share with the class!

code: MI-KS-82-802
title: MERCHANDISE PRESENTATION PART - TALKING ABOUT MERCHANDISE
author: Marilyn Van Demark

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Run off copies of Application and Job Advancement.

application

ANSWER KEY: Page(s) - T3

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job advancement

ANSWER KEY: Page(s) - T6, 7

NAME: ______________________________

MERCHANDISE INFORMATION
MERCHANDISE PRESENTATION - PART - TALKING ABOUT MERCHANDISE
APPLICATION

Place the letter of the best answer on the line next to the statement.

______ 1. A cliché is:
- a. a colorful expression
- b. overused
- c. desirable

______ 2. Labels
- a. are a form of advertising
- b. inform
- c. both of the above

______ 3. Merchandise information is
- a. scorned by customers
- b. is nice to know but not necessary
- c. factual

______ 4. Clichés
- a. are not descriptive
- b. are not gushy
- c. are appreciated by customers

______ 5. A customer wants to know
- a. how many people have bought this
- b. how it works
- c. only what he/she is interested in

______ 6. Semantics
- a. are words that build pictures in people's minds
- b. are how the merchandise looks
- c. are how the customer sees the merchandise

______ 7. Your voice modulation
- a. effects the meaning of a sentence
- b. can't be changed
- c. can't be interpreted

______ 8. Slang is
- a. appreciated by customers
- b. may offend customers
- c. isn't a problem

______ 9. Terms of endearment
- a. are appreciated by customers
- b. may offend customers
- c. isn't a problem

______ 10. Grammar
- a. tells something about the speaker
- b. has nothing to do with giving merchandise information
- c. is only studied in school

NAME: ______________________________

MERCHANDISE INFORMATION
MERCHANDISE PRESENTATION - PART 2B - TALKING ABOUT MERCHANDISE
APPLICATION KEY

Place the letter of the best answer on the line next to the statement.

B 1. A cliché is:
- a. a colorful expression
- b. overused
- c. desirable

C 2. Labels
- a. are a form of advertising
- b. inform
- c. both of the above

C 3. Merchandise information is
- a. scorned by customers
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- c. factual

A 4. Clichés
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- b. are not gushy
- c. are appreciated by customers

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- b. can't be changed
- c. can't be interpreted

B 8. Slang is
- a. appreciated by customers
- b. may offend customers
- c. isn't a problem

B 9. Terms of endearment
- a. are appreciated by customers
- b. may offend customers
- c. isn't a problem

A 10. Grammar
- a. tells something about the speaker
- b. has nothing to do with giving merchandise information
- c. is only studied in school

NAME: ______________________________

MERCHANDISE INFORMATION
MERCHANDISE PRESENTATION - PART2B - TALKING ABOUT MERCHANDISE
JOB ADVANCEMENT

Place the letter of the best answer on the line next to the statement.

______ 1. A cliché is:
    a. a colorful expression
    b. overused
    c. desirable

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NAME: ______________________________

MERCHANDISE PRESENTATION - PART 2B - TALKING ABOUT MERCHANDISE
JOB ADVANCEMENT CONTINUED

11. Where could you go to get information about merchandise?

12. Choose one merchandise item. Construct three statements about the merchandise that would be helpful to a customer.

ITEM: ______________________________

STATEMENT ONE: ______________________________

STATEMENT TWO: ______________________________

STATEMENT THREE: ______________________________

13. List five colorful adjectives to add interest to merchandise information.

a.

b.

c.

d.

e.

NAME: ______________________________

MERCHANDISE INFORMATION
MERCHANDISE PRESENTATION - PART 2B - TALKING ABOUT MERCHANDISE
JOB ADVANCEMENT KEY

Place the letter of the best answer on the line next to the statement.

__B__ 1. A cliché is:
  a. a colorful expression
  b. overused
  c. desirable

__C__ 2. Labels
  a. are a form of advertising
  b. inform
  c. both of the above

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NAME: ______________________________

MERCHANDISE PRESENTATION - PART 2B - TALKING ABOUT MERCHANDISE
JOB ADVANCEMENT CONTINUED KEY

11. Where could you go to get information about merchandise?

hang tab, manufacturer's pamphlet, blot end, etc.

12. Choose one merchandise item. Construct three statements about the merchandise that would be helpful to a customer.

ITEM: ANSWERS WILL DEPEND UPON ITEM CHOSEN

STATEMENT ONE: ______________________________

STATEMENT TWO: ______________________________

STATEMENT THREE: ______________________________

13. List five colorful adjectives to add interest to merchandise information.

a. USE OWN JUDGEMENT

b.

c.

d.

e.

code: MI-KS-82-802

title: MERCHANDISE PRESENTATION - PART 2B - TALKING ABOUT MERCHANDISE

author: Marilyn Van Demark

HERO HELP

Help Wanted

PLACE MARKS ON SEPARATE SHEET OF PAPER

There are "clerks"...and there are "salespeople". Clerks wait at the cash register for the customer to pick up merchandise and bring it to them to pay.

Salespeople: - know their merchandise --- share their knowledge with customers --- exhibit an enthusiasm for the merchandise --- show an interest in the customer's needs.

WHICH ARE YOU?????

Job Competency

When you have completed this HERO-HELP you will be able to:

1. List places to get information about your merchandise.
2. Identify information which will be helpful to customers.
3. Construct meaningful statements about merchandise.
4. Choose colorful adjectives to add interest to information.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

ACTIVITY #1:

Write down the questions your customers ask about the merchandise for one week and keep a tally of which questions are asked the most. You may have:
- How does it look on me?
- How does it work?
- How do I clean it?

Study the questions and write down what you learned.

ACTIVITY #2:

Locate the best place to get information about your merchandise.

List the classifications of merchandise (clothes, accessories, linens, china, etc.) you work with...and break down each classification into its smallest part (clothes: jackets, shirts, pants, etc.).

Next list the resources available for obtaining information about the merchandise that will help your customers make wise decisions. Where are these resources available?

Ask your manager...discover some for yourself outside the store.

ACTIVITY #3:

Choose three items of merchandise from your stock.

Get information from the best source on this item. Identify for each a piece of information given and why this piece of information might be valuable for the customer to know.

EXAMPLE:

ITEM	BEST SOURCE	INFORMATION	VALUE
SUIT	HANG TAG	CARE INSTRUCTIONS	WON'T RUIN
DISHES	MFG. PAMPHLET	DISHWASHER SAFE	EASY CARE
FLEECE FABRIC	BLOT END	NOT FIRE RETARDANT	CHILD SAFETY
SWEATER	HANG TAG	WOOL	ALLERGY

These kinds of facts will give you something to talk with your customers about and will give them the information they need to make wise consumer decisions.

Training Activities

ACTIVITY #4:

Read each of the following sentences to a different person. Accent (put emphasis) on the word underlined in each sentence. Have each person tell you what the sentence meant. You will be changing your voice modulation or sentence inflection for each person.

1. WHAT is that in the road ahead?

2. What IS that in the road ahead?

3. What is THAT in the road ahead?

4. What is that in the ROAD ahead?

5. What is that in the road, a HEAD?

Write some sentences of your own that can change meaning depending on how you accent the words. Make some of them about your merchandise so you can see how someone might get a different idea than you would like about what you are selling.

ACTIVITY #5:

A cliché is a word or word that say lots of nothing. Examples are heard every day in even the best stores:

THIS IS A TERRIFIC BUY!
THIS IS REAL QUALITY!
IT'S OUR BEST SELLER!

Clichés are used over and over until they mean little to nothing.

"Terrific" is a superlative that soon loses its impact when overused.

Go shopping. Listen for clichés and superlatives. Write down those used by salespeople that tell you nothing about the merchandise.

What did you hear?

In your selling area list five items of merchandise. From the information you can get from the best sources for that merchandise, write out at least one sentence for each item.
Check over your sentences: They must answer at least one of these questions:
-1. What material is the product made from?
-2. What is a characteristic of this material?
-3. What are the dimensions or design features of the item?
-4. Who made or designed the item?
-5. What care is recommended for the item?
(add other questions to fit your merchandise). Share what you've done with your HERO instructor.

Training Activities

ACTIVITY #6:

"A rose by any other name would smell as sweet."

But, if the name were not used and you were simply told "this flower smells" you'd be less impressed.

A customer receives more stimulating mental pictures when told a towel is "thirsty" than if it is merely called "absorbant".

Compare your reaction to:

smells good...to...lemon fresh
home made...to...hand crafted
you can lift it...to...feather light
see through...to...tissue thin

Try making a description more appealing by finding a word that helps create a mood or excitement for these descriptors:

heavy.....

dark.....

flower print.....

shades of one color.....

cool.....

warm.....

new.....

bright.....

comfortable.....

won't wrinkle.....

Training Activities

ON PRECEDING PAGES.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP. Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Keep a diary for a week of the customers you approach and the techniques you tried. Make a note of the customer's reaction to:

1. the approach you used;
2. the merchandise information you gave;
3. creative expressions or descriptions you used.

code: MI-KS-82-803

title: MERCHANDISE PRESENTATION PART 2C HANDLING MERCHANDISE

author: Marilyn Van Demark

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Run off copies of the Application & Job Advancement for the students.

Run off report form for those doing QUEST.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T5

MERCHANDISE INFORMATION
MERCHANDISE PRESENTATION...PART 2C...HANDLING MERCHANDISE

Application Write SHORT answers on the line in front of question.

____________________ 1. How many items of merchandise should be presented to a customer at one time?

____________________ 2. What should these items represent?

____________________ 3. How many questions should you ask about an item a customer has asked for before showing merchandise?

____________________ 4. How should merchandise be handled?

____________________ 5. At what position should merchandise be held?

____________________ 6. What is your first objective when showing a customer merchandise?

____________________ 7. What must you do when comparing merchandise?

____________________ 8. As a customer's disinterest in an item is indicated, what should you do?

____________________ 9. As preferences are indicated what should you do?

____________________10. What is the most difficult but important thing to know?

The answers to these questions and more will be found in this HERO HELP!

MERCHANDISE INFORMATION
MERCHANDISE PRESENTATION...PART2C...HANDLING MERCHANDISE

Application Answers Write SHORT answers on the line in front of question.

three (3)	1.	How many items of merchandise should be presented to a customer at one time?
Variety	2.	What should these items represent?
none	3.	How many questions should you ask about an item a customer has asked for before showing merchandise?
as valuable	4.	How should merchandise be handled?
eye level	5.	At what position should merchandise be held?
get into customer's hands	6.	What is your first objective when showing a customer merchandise?
use positive statements	7.	What must you do when comparing merchandise?
remove it	8.	As a customer's disinterest in an item is indicated, what should you do?
bring replacement that conforms	9.	As preferences are indicated what should you do?
when to stop	10.	What is the most difficult but important thing to know?

The answers to these questions and more will be found in this HERO HELP!

MERCHANDISE INFORMATION
MERCHANDISE PRESENTATION...PART C...HANDLING MERCHANDISE

Job Advancement   Use + for TRUE and use 0 for FALSE

_______ 1. Three items of merchandise which give the customer a choice work best in finding out what the customer's preferences are.

_______ 2. It saves time to just ask a customer specifically what he/she is looking for.

_______ 3. The quicker you discover exactly what the customer has in mind to buy, the better your sale will be.

_______ 4. You should ask the customer 3 questions before you show any merchandise.

_______ 5. Throw merchandise in a pile by the check out desk to save time.

_______ 6. Merchandise should be shown to a customer at eye level to look its best.

_______ 7. Keep the merchandise out of the customer's hands as long as possible.

_______ 8. As preferences are indicated, more merchandise which conforms to that preference should be shown.

_______ 9. A customer that keeps touching or reaching for an item is using a non-verbal form of communication.

_______ 10. It's best to only pay attention to what a customer is telling you verbally.

MERCHANDISE INFORMATION
MERCHANDISE PRESENTATION...PART 2C..HANDLING MERCHANDISE
Job Advancement Answers   Use + for TRUE and use 0 for FALSE

__+__ 1. Three items of merchandise which give the customer a choice work best in finding out what the customer's preferences are.

__+__ 2. It saves time to just ask a customer specifically what he/she is looking for.

__0__ 3. The quicker you discover exactly what the customer has in mind to buy, the better your sale will be.

__0__ 4. You should ask the customer 3 questions before you show any merchandise.

__0__ 5. Throw merchandise in a pile by the check-out desk to save time.

__+__ 6. Merchandise should be shown to a customer at eye level to look its best.

__0__ 7. Keep the merchandise out of the customer's hands as long as possible.

__+__ 8. As preferences are indicated, more merchandise which conforms to that preference should be shown.

__+__ 9. A customer that keeps touching or reaching for an item is using a non-verbal form of communication.

__0__ 10. It's best to only pay attention to what a customer is telling you verbally.

SHOPPING REPORT ON HANDLING MERCHANDISE

Check the appropriate column for your experience with each salesperson you shop.
Give brief clues to what the salesperson said in the column.
Give reactions in more detail below.

SALES/ PERSON	# of seconds before merch. was shown	# of questions before merch. was shown	merch. used to determine my preference	I learned about merch. I didn't know available
1				
2				
3				
4				
5				
6				
7				
8				

Your reaction to:

1 ______________________________

2 ______________________________

3 ______________________________

4 ______________________________

5 ______________________________

6 ______________________________

7 ______________________________

8 ______________________________

code: MI-KS-82-803

title: MERCHANDISE PRESENTATION PART 2C HANDLING MERCHANDISE

author: Marilyn Van Demark

HERO HELP

Help Wanted

PLACE MARKS ON SEPARATE SHEET OF PAPER

There are "clerks"...

and there are "salespeople".

Clerks wait at the cash register for the customer to pick up merchandise and bring it to them to pay.

Salespeople: know their merchandise - share their knowledge with customers - exhibit an enthusiam for the merchandise - show interest in the customer's needs.

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Identify ways to: attract attention
   build interest
   establish conviction about your merchandise.
2. Demonstrate merchandise in answering customer's wants, needs, and questions.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 5 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

ACTIVITY #1:

Read the General Information pages which follow.

ACTIVITY #2:

Choose a partner to practice with. Show 3 like but different items of your choice.

NOTE: This may be 3 scarves of 3 different colors
1 oblong
1 large square
1 small square
2 different patterns
1 solid or plain

OR: 3 different toys, for a 2 year old, of different colors
different materials
different objectives

OR: Any three, like items, which might be something you would sell.

Know ahead of time what price each item is and let your "customer" know what item they are to originally ask you for.

Analyze how much information you were able to learn from the customer by:

the questions he/she asked
the statements he/she made about the items shown or
about the need or intention for use.

ACTIVITY #3:

After practicing in Activity #2...Use the "show 3 items" technique with customers at your store.

Keep notes on what you were able to learn without asking questions that restricted what you could show.

Report on the results with three customers.

MERCHANDISE PRESENTATION
PART C * HANDLING MERCHANDISE
GENERAL INFORMATION

A customer wants to know different things about merchandise depending on "buying motives".

"Buying motives" = why people buy.

The buying motive of someone who wants to make a visual impact at a party is different than someone who wants to buy something that is going to last through a thousand washings.

The first customer wants to hear how the fabric and color are going to react under artificial light...while dancing.

The second customer wants to know the care instructions and the reputation for holding up through lots of wear and care.

You need to discover the customer's preferences and buying motives without asking questions that are going to limit what merchandise you can show.

Here's an example:

Customer: I want to buy something new to wear!

Salesperson: Where are you going to be wearing this?

Customer: I don't know - I just want something new!

Salesperson: Would you like something sporty or dressy?

Customer: Wellllllllll, I guess something dressy.

Salesperson: OK...what color do you like?

Customer: Gee, I hadn't thought of a particular color, but I guess a blue...but, it has to be the right shade of blue 'cause there's some blues I just can't wear.

Salesperson: Where will you be wearing this dressy outfit?

Customer: I don't know...does it matter?

Salesperson: Well, some of the things you'd wear to a disco you wouldn't wear to church.

Customer: Oh. I see. Guess I better say church 'cause right now I don't have a date to a disco. And I guess it better be a suit.

Salesperson: And what size?

Customer: I won't look at anything over a size 10. If I can't fit into that, I won't buy anything until I lose weight!

Salesperson: How much do you want to pay?

Customer: Mmmmmm, it's got to be no more than $25.

Salesperson: (looking through size 10 stock). Gee, I don't see a thing in a size 10 that's just your color blue in a dressy suit that'd be right for church for $25.

Can I show you anything else?

Customer: No, I'm just looking.

In this exchange, not one single piece of merchandise was shown!!!!!! That's BAD!

The only way a customer has to learn about new merchandise, new styles, new colors and new ideas is by your showing what merchandise is in stock!

Oh, no. I hear you saying, well all our merchandise is hanging right out there where it can be see.......Wrong. It's out there all right, but it's not easily seen in many cases by a customer unfamiliar with the stock. It's difficult for most customers to visualize what merchandise is attractive when it's jammed in with tons of other things. Your taking it out, handling it like it's something special, makes it special in the customer's eye.

To answer your question...you find out a customer's preferences by getting a reaction to merchandise. (You were wondering how to find out what is wanted if you don't ask questions, weren't you?)

Bring out 3 pieces of merchandise that answer the customer's original request for "something new".

These 3 pieces of merchandise must give a variety in:

color
price
style
type
fabric
care
etc.

The customer will react in two ways:

1. verbally...tell you what is like, disliked, etc.

2. non-verbally...react facially with a smile or frown

react bodily by getting closer or further away

reaching for a piece or pushing it away

YOU must be alert to what the customer is telling you on both levels and remove the obvious "no's".

Watch out for contradictory messages!

Don't remove an item the customer says is "too expensive" if he/she keeps touching it, holding it and looking at it. That's a battle the customer must fight alone.

As you get indications that one price is preferred, keep the 3 items close to that price.

As you get indications that one color...or style...or whatever is preferred, show only merchandise that conforms to that preference.

As soon as possible remove all but two items and help the customer by repeating the pros and cons he/she's said while looking at the merchandise.

"You've said this one fits in with the rest of your wardrobe (or furnishings, etc.)"

"You've indicated you feel most comfortable with this one."

With this method, you are able to show more merchandise to give the customer ideas and the customer isn't forced to make decisions about things she has no knowledge of yet!

So the rule is:

1. Show a selection of 3 with:
    - price spread
    - style variations
    - fabric - color - etc. selections
2. Remove the obvious no's
3. As preferences are indicated, bring replacements that conform

Now. How to make your merchandise show itself best:

1. Lift it to eye level and away from confusing masses of merchandise.

   Spotlight it! Highlight it! Hold it in a way that shows you value it.

2. Get it into the customer's hands as soon as you can!

   Let the customer see how it feels...how it operates... This is the first step in feeling ownership.

3. Compare quality in a positive manner.

   This is tricky but if he/she has a price limit in mind, you don't want to make the only thing within that price range look like a piece of junk. You'll end up selling nothing and the customer leaves feeling really down and a failure for not being able to afford the top of the line.

   The top of the line isn't best for everyone's needs. Help the customer see how each choice has value. A customer that leaves your store feeling good about himself and the help received will come back!

   The customers that come back are the ones that keep businesses alive!

GENERAL INFORMATION - continued

4. Know when to stop showing!

Narrow the choice.

Keep preferred merchandise in an uncluttered space in view.

Keep down the confusion by keeping down the number of pieces the customer is looking at.

5. When you lose interest...so will your customer and that means no sale.

Your enthusiasm and belief in the merchandise is contagious and so is your disinterest!

SHOPPING REPORT ON HANDLING MERCHANDISE

Check the appropriate column for your experience with each salesperson you shop.
Give brief clues to what the salesperson said in the column.
Give reactions in more detail below.

SALES/ PERSON	# of seconds before merch. was shown	# of questions before merch. was shown	merch. used to determine my preference	I learned about merch. I didn't know availabl
1				
2				
3				
4				
5				
6				
7				
8				

Your reaction to:

1 ____________________

2 ____________________

3 ____________________

4 ____________________

5 ____________________

6 ____________________

7 ____________________

8 ____________________

Training Activities

ON PRECEDING PAGE

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Shop a store and record your experiences with salespeople. Keep going until you find at least one salesperson who helps you without making you come to decisions before you've seen merchandise.

Be sure to keep your origional request for help open.

Like: "I'd like to buy something new to wear." or "I want to buy something yummy for my hope chest." or "It's my dad's birthday and I want to get him something from your store." or "I want something orange."
Use these only as guides. Find a request that fits you...but keep it open for lots of suggestions.
Use a report form like the one on the preceding page.

code: MI-KS-82-804

title: MERCHANDISE PRESENTATION * PART D - ADDING SUGGESTIONS

author: Marilyn Van Demark

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Run off copies of the Application and Job Advancement for students.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T5

MERCHANDISE PRESENTATION
PART D * ADDING SUGGESTIONS

APPLICATION — Answer questions with short statements

________ 1. Give 3 reasons for using suggestions of other merchandise at the end of a sale.

________ 2.

________ 3.

________ 4. Give 3 ways to increase your sale by adding.

________ 5.

________ 6.

________ 7. How could suggestive selling save a sale?

____

____

________ 8. What is "trade up"?

____

____

________ 9. In a large store, give 2 reasons for introducing a customer to another salesperson.

________ 10.

MERCHANDISE PRESENTATION
PART D * ADDING SUGGESTIONS

APPLICATION ANSWERS		Answer questions with short statements
benefit customer	1.	Give 3 reasons for using suggestions of other merchandise at the end of a sale.
add to sale	2.	
to close sale	3.	
sell more than one	4.	Give 3 ways to increase your sale by adding.
related items	5.	
coordinated items	6.	
substitute for item not in stock	7.	How could suggestive selling save a sale?
showing something more expensive	8.	What is "trade up"?
personal attention	9.	In a large store, give 2 reasons for introducing a customer to another salesperson.
when another knows their stock better	10.	

MERCHANDISE PRESENTATION
PART D * ADDING SUGGESTIONS

JOB ADVANCEMENT Use + for true and use 0 for false

_____ 1. Adding to a sale is best done by asking the customer, "Is there anything else?"

_____ 2. Selling more than one of the same item is a form of suggestive selling.

_____ 3. To suggest a shoe cleaner when you sell shoes is not a form of suggestive selling.

_____ 4. Showing a blouse to go with a skirt is a form of suggestive selling.

_____ 5. Suggestive selling and creative selling are the same.

_____ 6. Suggesting other merchandise may sometimes save a sale.

_____ 7. It's not right to insult a customer who has asked for something specific by showing something else.

_____ 8. Creative selling helps educate the consumer.

_____ 9. "Trading up" should be a primary consideration.

_____ 10. Introducing a customer to another salesperson in the store loses sales for you.

MERCHANDISE PRESENTATION
PART D * ADDING SUGGESTIONS

JOB ADVANCEMENT Answers Use + for true and use 0 for false

0 1. Adding to a sale is best done by asking the customer, "Is there anything else?"

+ 2. Selling more than one of the same item is a form of suggestive selling.

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+ 5. Suggestive selling and creative selling are the same.

+ 6. Suggesting other merchandise may sometimes save a sale.

0 7. It's not right to insult a customer who has asked for something specific by showing something else.

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0 9. "Trading up" should be a primary consideration.

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code: MI-KS-82-804
title: MERCHANDISE PRESENTATION * PART D ADDING SUGGESTIONS
author: Marilyn Van Demark

HERO HELP

Help Wanted

PLACE MARKS ON SEPARATE SHEET OF PAPER.

"Will there be anything else?" ... isn't a suggestion.

It gets as many positive results as "May I help you?"

Both are polite ... but show no vigor, no creativity, no excitement or flair.

Compare: "Do you want to do another of these HERO HELPS?"
to: "Here's a HERO HELP with some ideas on how to increase your sales and make your job more fun. Peek inside and try it out!"

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Recognize effective suggestive selling techniques.
2. Select the best technique of suggestive selling for the situation.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

ACTIVITY # 1:

Read the General Information sheet for this packet.

ACTIVITY # 2:

Look at the examples in "General Information". Make lists of examples for each type of Suggestive Selling using YOUR merchandise.

1. Adding to sale by selling more than one:

2. Related items:

3. Coordinated items:

4. New merchandise which replaces old in your department:

5. Merchandise "like" but not the same as what the customer might ask for:

6. New merchandise you should point out this week:

ACTIVITY # 3:

Write up at least one experience you've had as a customer with a salesperson that increased the original sale by suggestive selling as explained in "General Information".

Where was the shop?
What had you gone in for?
What technique did the salesperson use to get you to buy more?
Were you aware of it at the time?
What were your feelings at the time?
What are your feelings now?

If you've had a bad experience, on the basis of what you've learned in this HERO HELP, analyze where the salesperson went wrong to leave you with a bad feeling.

ACTIVITY # 4:

Look for further information in your library or at your store on Suggestive Selling.

Share it with your teacher.

Training Activities

Can be found on page S2.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

1. If you've done MERCHANDISE PRESENTATION PARTS 1-2 and 3, make up a shopping evaluation form that you think would fairly allow you to judge the quality of salesmanship in fashion stores. Make it so it specializes in the type of merchandise you work with in your department.
2. Use your SHOPPING EVALUATION FORM on at least 5 stores which you feel are most similar to your store in merchandise.

Make some conclusions about your findings and share them with your class.

In Parts 1 and 2 of MERCHANDISE PRESENTATION you've learned that:

1. the customer is #1.
2. getting the customer and merchandise together is the object of the business.

Suggestive selling is the icing on the cake.
It is the technique that separates the amateurs from the pros.
It's also sometimes called "Creative Selling".

Professional salespeople use suggestive selling to:

ADD $'s to a sale!

This is done by suggesting a customer take more than one of an item.

example: hosiery ... more than one pair of same color at one time.

light bulbs ... have extra on hand when one goes out.

hand lotion ... take one to work.

It's also done by selling a related item:

example: cleaner to go with shoes
hooks to go with shower curtain

protective case to go with flat wear table settings

And it can also be selling a coordinated item:

example: blouse to go with suit
tie pin to go with tie
bra to go with panties

This type of suggestive selling uses addition to increase sales.

GENERAL INFORMATION - continued

There's another important use for suggestive selling and it's called "substitute selling".

A customer asks for a particular item...

a Revlon lipstick called "Firehouse Red".

PROBLEM: **Revlon** doesn't make that color anymore.

SOLUTION #1: "We don't have that color." ☹

SOLUTION #2: "Revlon has these new colors they're introducing to better blend with the colors being shown in ready-to-wear this season." ☺

"...the Budgee hair dryer."

PROBLEM: Your store carries another brand.

SOLUTION #1: "Our store doesn't carry that brand." ☹

SOLUTION #2: "Here's the brand **our** store carries that is like the Budgee in this feature...but, it also has these features:..." ☺

Then, there's another type of suggestive selling.

To gladden your manager's heart and increase the size of your sales, always bring newly arrived merchandise to your customer's attention before he/she leaves the store.

This does a couple of things for the customers:

1. makes them feel you're interested in them.
2. lets them keep up with what's new.

When the customer has indicated a price range you want to be sure and show that price item.

There is a technique of suggestive selling which is called "trading up" which introduces to the customer, merchandise at a little higher price than has been indicated.

In your selection of 3 you still show one just a bit more expensive as well as one a little bit less expensive.

It may be, the customer will discover enough additional benefits from the more expensive item that he/she will "trade up".

Be careful with "trading up". Read your customer's feelings and communications carefully. If you get an indication the customer feels pushed or pressured, remove the higher priced item quickly and completely out of sight.

There's one more technique used in successful suggestive selling.

If you're in a large store, assigned to just one department, a nice gesture to offer a customer who's indicated an interest in merchandise you're not able to help with, is to introduce the customer to a salesperson in that department.

It may not mean an additional sale to you today but:

1. that salesperson may refer a customer to you that could mean a sale.
2. that customer will look for you next time he/she's in your department because you were so helpful and thoughtful.

code: MI-KS-82-805

title: FASHION ACCESSORIES-HANDBAG IDENTIFICATION

author: Marilyn Van Demark

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Run off copies of the APPLICATION and PROGRESS/ADVANCEMENT tests for the students.

Have available newspapers and fashion magazines students may cut apart.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY *has been placed on a separate page for your convenience in storing and grading.*

job advancement

ANSWER KEY: Page(s) - T5

MERCHANDISE INFORMATION
FASHION ACCESSORIES - HANDBAG IDENTIFICATION
APPLICATION

On the line in front of the handbag name, put the letter that is next to the picture of that handbag.

______ 1. Briefbag

______ 2. Bermuda Bag

______ 3. Swagger

______ 4. Duffle/Barrel

______ 5. Box

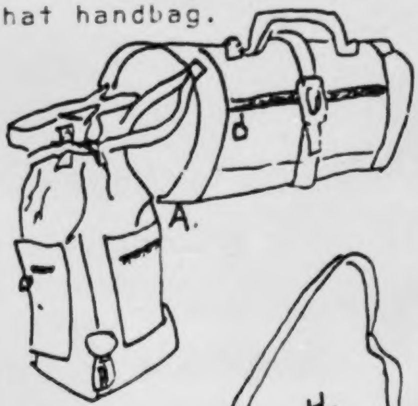
______ 6. Chanel

______ 7. Bucket

______ 8. Clutch

______ 9. Tote

______ 10. Safari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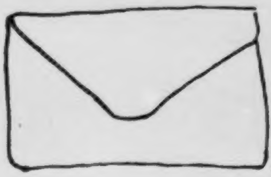
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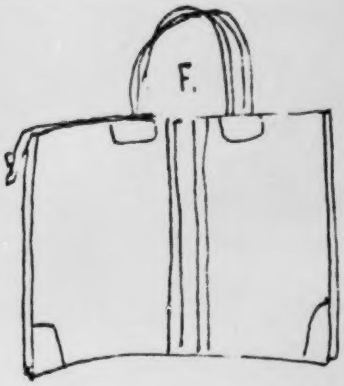
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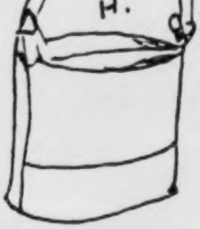
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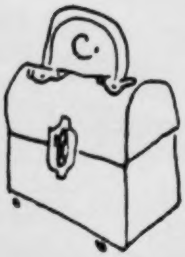
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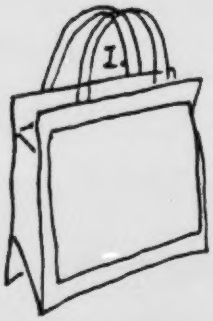
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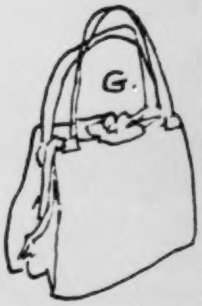
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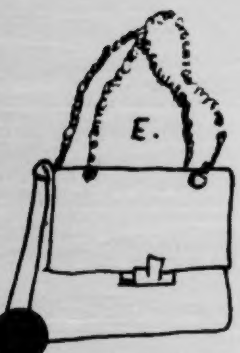
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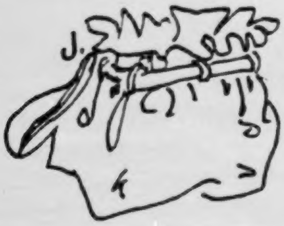
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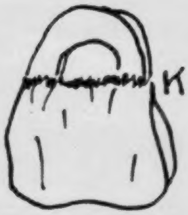
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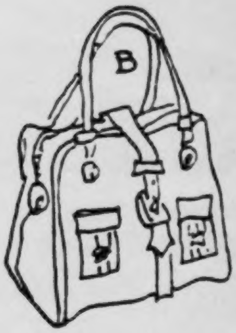
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MERCHANDISE INFORMATION
FASHION ACCESSORIES - HANDBAG IDENTIFICATION
APPLICATION KEY

On the line in front of the handbag name, put the letter that is next to the picture of that handbag.

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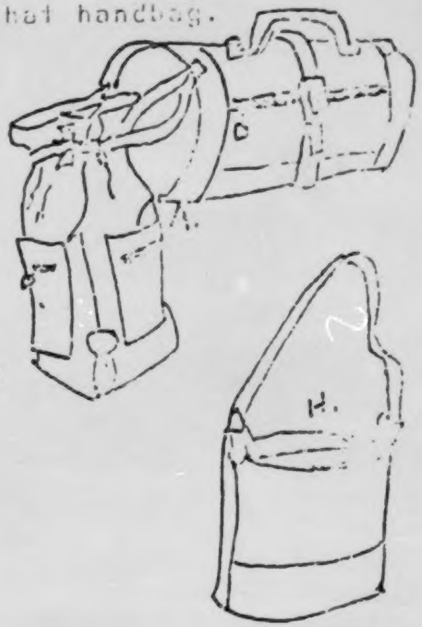

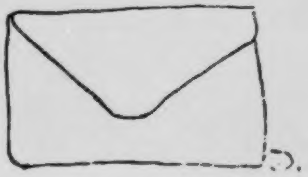

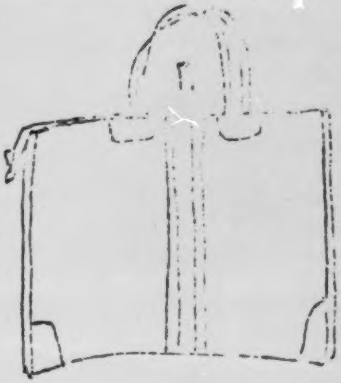

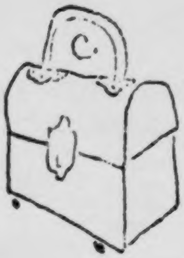

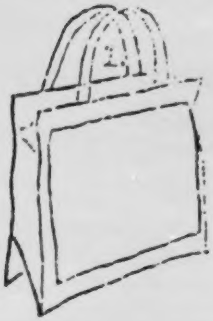

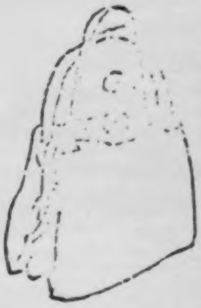

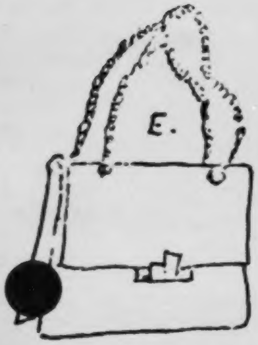

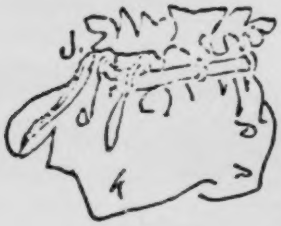

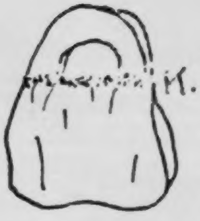

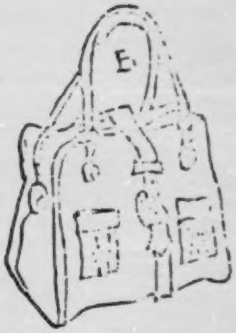

MERCHANDISE INFORMATION
FASHION ACCESSORIES - HANDBAG IDENTIFICATION
JOB ADVANCEMENT

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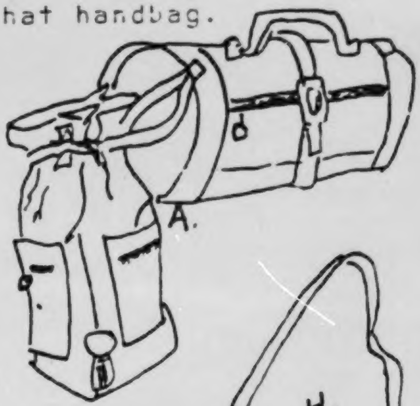

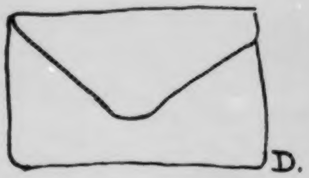

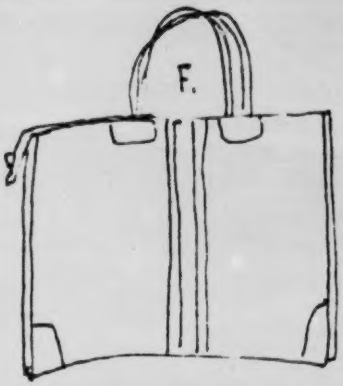

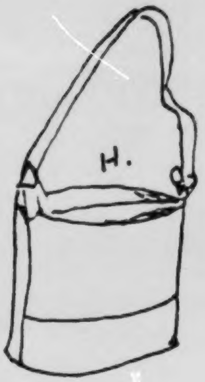

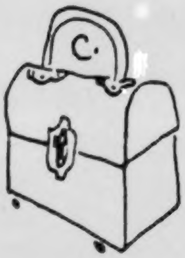

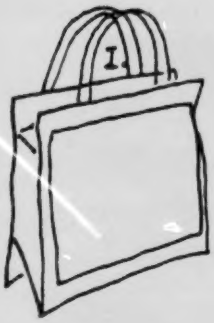

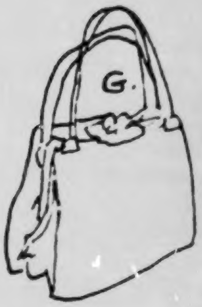

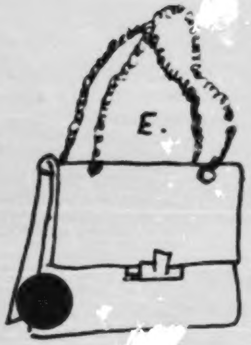

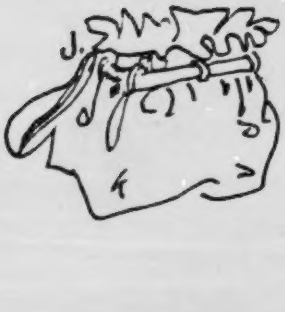

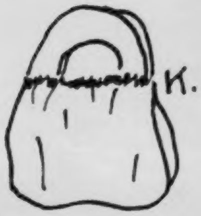

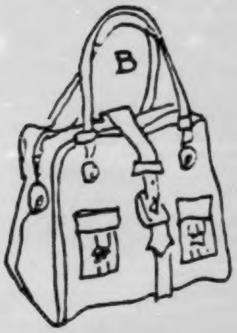

MERCHANDISE INFORMATION
FASHION ACCESSORIES - HANDBAG IDENTIFICATION
JOB ADVANCEMENT KEY

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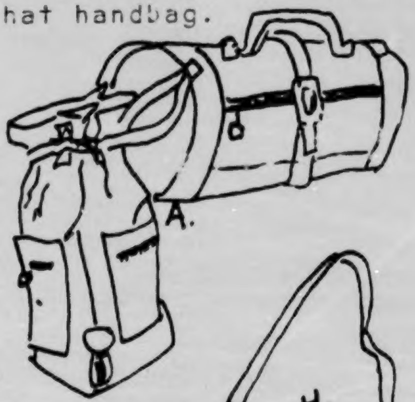
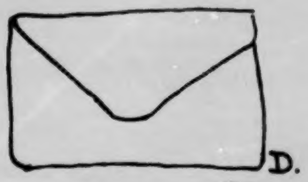
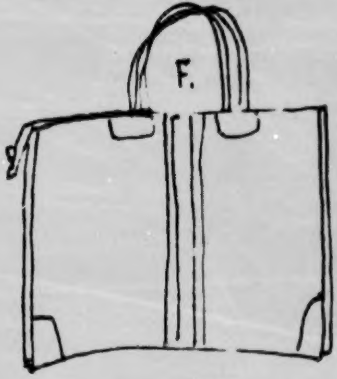
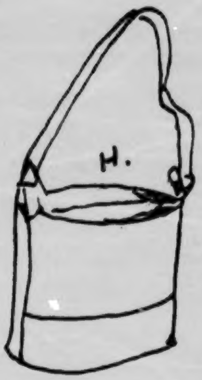
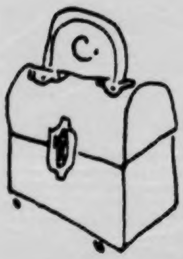
A 4. Duffle/Barrel
C 5. Box
E 6. Chanel
H 7. Bucket
D 8. Clutch
I 9. Tote
B 10. Safari

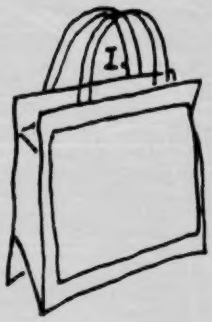


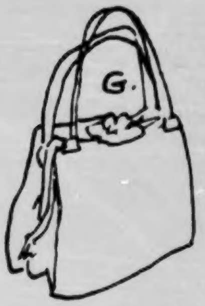


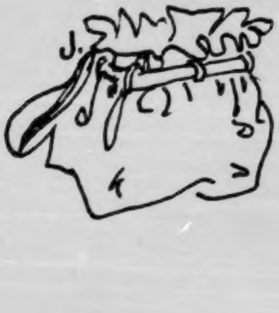


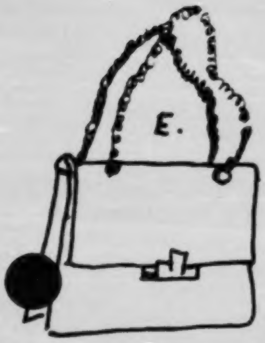


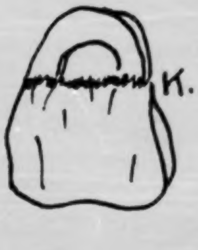


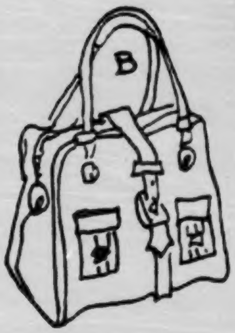












code: MI-KS-82-805

title: FASHION ACCESSORIES-HANDBAG IDENTIFICATION

author: Marilyn Van Demark

HERO HELP

Help Wanted

PLACE ALL MARKS ON A SEPARATE SHEET OF PAPER.

"You must be going on a Safari . . . I can tell by your bag."

Can people tell something about you by the handbag you carry? Can you tell customers the correct name for the handbag they choose to carry?

These questions are answered herein.

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Identify handbags in fashion by their shape.

2. Use the correct fashion names for handbags.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

1. Study the MERCHANDISE INFORMATION pages included in this packet.

2. Identify which types of handbags are available this season by cutting out pictures of advertised handbags (newspapers & magazines you've been given permission to cut up) and matching them up with the definitions given in the MERCHANDISE INFORMATION section of this packet.

3. Shop the stores in your area and report back to your class on the most available styles.

4. Look at your classmates' handbags and identify them by the definition names learned in this packet.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES are:*

____

____

____

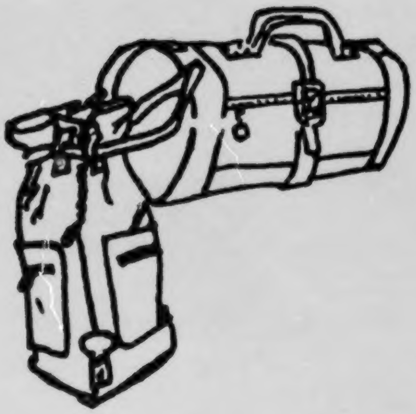
Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Discover through research in the library in costume history books, fashion trend reporting magazines or by interviewing an authority in fashion at your store:

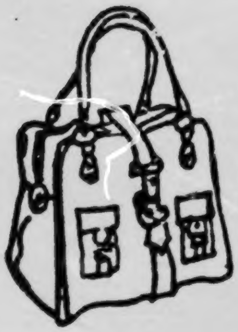
1. How the handbag style can affect a fashion image, or the overall look of the costume.

2. How the handbag styles relate to hemlines.



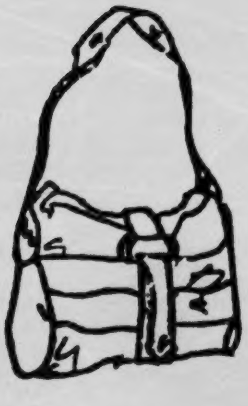
DUFFLE BARREL

The barrel shape version of the satchel is called the duffle. The larger ones sometimes have handle at end for slinging over the shoulder, and/or drawstring. like the original servicemen's dufflebag.



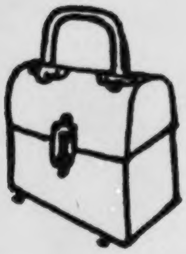
SAFARI

Satchel-type, unconstructed, with multiple outside pockets, buckle hardware, zipper closure. Leather ones big hit.

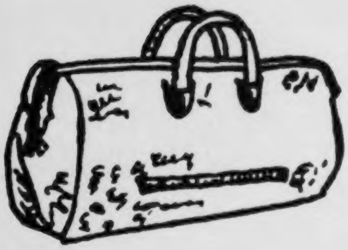


SHOULDERSTRAP

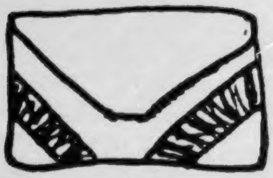
The unqualified favorite...the casual shouldering. Soft construction, often has adjustable shoulderstrap, any size, usually casual. One style called "hobo" has very soft construction, squashes in at top.



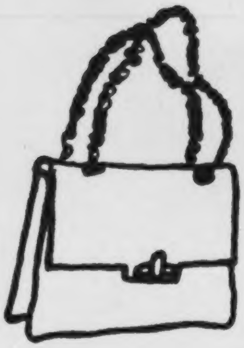
BOX
Handle bag with rigid shell, usually lid-opening. Done mostly in evening bags. Recently in lucite.



SATCHEL
Roomy, flat bottom east-west shape, with luggage type handles. Usually zipper top opening, although can have flap-over construction reminiscent of doctor's satchel.

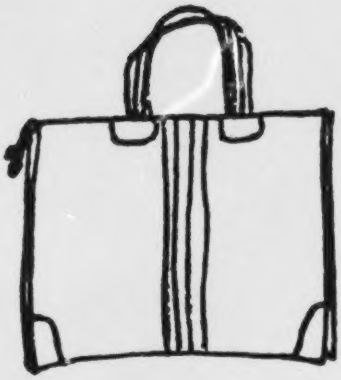


UNDERARM OR CLUTCH (ENVELOPE)
Usually slim and smallish, though larger underarms are sometimes popular. Some have removable shoulderstraps. Many are envelope style: flat east-west shape with flap over opening.



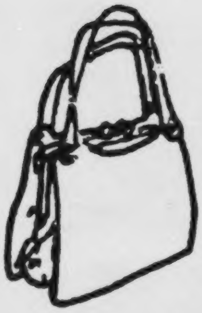
CHANEL

Variations of the original Chanel bag from Paris.
Smallish, flap over, often with chain handle.



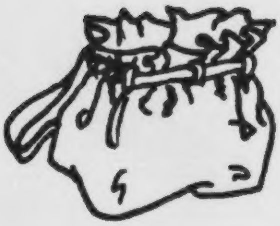
BRIEFBAGS

Fashioned after men's briefcase, this one in slim design.
Usually has top handle, sometimes detachable shoulderstrap, two-tone design.
Also made in north south "shopping bag" shape.

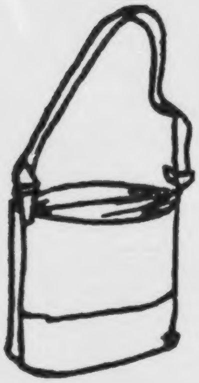


SWAGGER

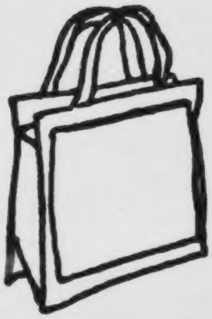
Double handle bag with outside pockets surrounding a center frame or centered zippered pocket.
The classic lady's bag.



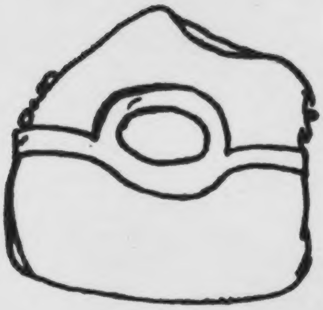
POUCH
The pouch is uaually made in a fabric, soft, roomy, often with drawstring top.
Usually north-south shape.



BUCKET
Shaped like a basket, north-south, usually soft construction with flat bottom, often with zipper top opening, adjustable shouldstraps. This bag often has "hobo" squashy top construction.

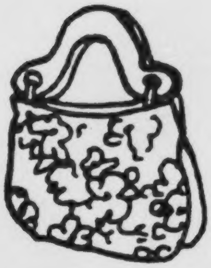


TOTE
Open top design, snap, zipper or tab closed, with double handles or short shoulderstraps.
Shopping bag shapes sometimes called by that name.
Also refers, of course, to large casual type traveling bag.



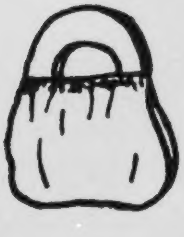
PORTHOLE BAG

A European style, this bag gets its name from its porthole shaped handle which is an integral part of the bags design. These bags are usually east-west and sleek in form, often have two-tone color theme and detachable shoulderstraps.



KNITTING BAG

A larger version of the Bermuda bag, usually with gathered top, is called the knitting bag. Almost always done in fabric with wooden handle.



BERMUDA BAG

The Bermuda bag is smallish with rounded corners and wooden (or plastic) handle, sometimes with removable and changeable fabric bodies. Usually in fabric but also made in vinyls and leathers.

code: MI-KS-82-806
title: FASHION ACCESSORIES - HANDBAG MATERIALS & CARE
author: Marilyn Van Demark

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Run off copies of the APPLICATION AND PROGRESS/ADVANCEMENT tests for the students.

application

ANSWER KEY: Page(s) - T4

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - Same key as for APPLICATION

APPLICATION

Matching - put the letter in front of the definition on the line in front of the material.

_______ 1. Kip
_______ 2. Polyurethane
_______ 3. Matte
_______ 4. Brocade
_______ 5. Burlap
_______ 6. Gros point
_______ 7. Peau de soie
_______ 8. Calfskin
_______ 9. Faille
_______10. Pigskin

A. A coarse, canvas-like fabric made of jute, hemp or cotton.
B. a dull-face satin.
C. the skin of a half-grown cow
D. Smooth, strong leather, top quality, from the hides of young cattle.
E. a coarser needlepoint, a machine rather than a hand-woven fabric.
F. soft leather, patent or crinkle look...the best quality plastic.
G. a dull, unglazed finish.
H. heavy, stiff, multi-colored fabric with all-over design or raised figures or flowers.
I. woven from flax...it usually takes dye well.
J. tough, heavily grained...three close pinholes in an all-over pattern make it easy to identify.
K. Ribbed surface with a smooth rich finish.

Use + for true and 0 for false:

_______11. Overstuffing a handbag soon distorts the shape.
_______12. Never cover a patent handbag with a plastic bag.
_______13. Use Saddle Soap on handbags made of cowhide.
_______14. There are special brushes made to clean suede.
_______15. Vinegar will remove surface scratches from leather.

MERCHANDISE INFORMATION
FASHION ACCESSORIES - HANDBAG MATERIALS & CARE

ADVANCEMENT

Matching - put the letter in front of the definition on the line in front of the material.

_______	1. Kip	A. A coarse, canvas-like fabric made of jute, hemp or cotton.
_______	2. Polyurethane	B. a dull-face satin.
_______	3. Matte	C. the skin of a half-grown cow
_______	4. Brocade	D. Smooth, strong leather, top quality, from the hides of young cattle.
_______	5. Burlap	E. a coarser needlepoint, a machine rather than a hand-woven fabric.
_______	6. Gros point	F. soft leather, patent or crinkle look...the best quality plastic.
_______	7. Peau de soie	G. a dull, unglazed finish.
_______	8. Calfskin	H. heavy, stiff, multi-colored fabric with all-over design or raised figures or flowers.
_______	9. Faille	I. woven from flax...it usually takes dye well.
_______	10. Pigskin	J. tough, heavily grained...three close pinholes in an all-over pattern make it easy to identify.
		K. Ribbed surface with a smooth rich finish.

Use + for true and 0 for false:

_______11. Overstuffing a handbag soon distorts the shape.

_______12. Never cover a patent handbag with a plastic bag.

_______13. Use Saddle Soap on handbags made of cowhide.

_______14. There are special brushes made to clean suede.

_______15. Vinegar will remove surface scratches from leather.

MERCHANDISE INFORMATION
FASHION ACCESSORIES - HANDBAG MATERIALS & CARE
APPLICATION ANSWERS

Matching - put the letter in front of the definition on the line in front of the material.

C 1. Kip
F 2. Polyurethane
G 3. Matte
H 4. Brocade
A 5. Burlap
E 6. Gros point
B 7. Peau de soie
D 8. Calfskin
K 9. Faille
J 10. Pigskin

A. A coarse, canvas-like fabric made of jute, hemp or cotton.
B. a dull-face satin.
C. the skin of a half-grown cow
D. Smooth, strong leather, top quality, from the hides of young cattle.
E. a coarser needlepoint, a machine rather than a hand-woven fabric.
F. soft leather, patent or crinkle look...the best quality plastic.
G. a dull, unglazed finish.
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J. tough, heavily grained...three close pinholes in an all-over pattern make it easy to identify.
K. Ribbed surface with a smooth rich finish.

Use + for true and 0 for false:

+ 11. Overstuffing a handbag soon distorts the shape.
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code: MI-KS-82-806
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HERO HELP

Help Wanted

PLACE MARKS ON SEPARATE SHEET OF PAPER

"Yes, that is just the bag I've been looking for!" "How should I clean it?"

If you can't answer this question, read on.

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Recognize the characteristics of different materials and fabrics used in making handbags.
2. Suggest the proper care for a variety of handbag materials.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

1. Study the MERCHANDISE INFORMATION pages included in this packet.

2. Go to the library and find some references which will give you some further information on the materials and fabrics used in the making of handbags. See if you can find a book which explains how handbags are made.

3. Look through the merchandise in your store and see how many of the materials and fabrics described are used in the handbags you are selling.

4. Check the care instructions given for the handbags you are selling. Turn in a report on the material and the care the manufacturer recommends.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Prepare a booklet or chart, that could be used by other salespeople, identifying the materials, fabrics and required care for the handbags you have in stock.

GLOSSARY OF HANDBAG MATERIALS

LEATHERS:

CALFSKIN ... smooth, strong leather, top quality. Made from hides of young cattle.

COWHIDE ... tough, durable leather, smooth or grained. It is the skin of the adult cow.

KIP ... This leather falls in between the above two, since it is the skin of half-grown cows.

SUEDE ... Ranging from velvety-smooth to "shag", a sportier, tougher suede. Flesh side or split of cowhide or sheepskin.

PIGSKIN ... tough, grained leather from hide of pig. Used most often in personal leather goods and belts.

SHEEPSKIN ... usually smooth, glossy leathers.

MAN-MADE MATERIALS ... PLASTIC:

URETHANE ... (or polyurethane). Soft leather, patent or crinkle look. The best quality plastic.

VINYL ... smooth leather or patent look. Expanded vinyl is backed or supported material. Unsupported vinyl is not backed, often used for embossed grains.

FINISHES APPLIED TO LEATHER OR SYNTHETIC HANDBAGS:

ANTIQUING ... gives an "old" look to bags, is achieved by applying polish to smooth surface.

CRINKLE or CRUSH ... is a treatment applied to natural or artificial grain accented by shrinking.

GLAZED ... is a polished finish on the grain side of leather or vinyl.

MATTE ... is a dull, unglazed finish.

GLOSSARY OF HANDBAG MATERIALS

HANDBAG FABRICS:

There are an almost endless number of fabrics used in handbags. Here are several of the most common:

BROCADE ... is a heavy, stiff, multi-colored fabric with an all-over interwoven design of raised figures or flowers.

BURLAP ... is a coarse, canvas-like fabric made of jute, hemp or cotton.

COTTON ... is unlimited as to texture, color or pattern.

FAILLE ... (pronounced "file") has a ribbed surface with a smooth rich finish. The fabric is a flat, cross-grained silk, or rayon material, used for the dressy handbag.

GROS POINT ... is a coarser needlepoint, a machine rather than hand-woven fabric.

LINEN ... is woven from flax. It usually takes well to dyes.

PEAU DE SOIE ... (pronounced "poe day swah") is a dull-face satin.

SILK ... brocade, crepe, bengaline, moire and satin are used for evening bags.

STRAW ... may be rigid or soft. Actually there is no such thing as a "straw" bag. Natural vegetable fibers are referred to as "straw" in Handbags. WILLOW or RATTAN are examples of natural fibers hand woven into rigid wicker basket shapes.

TAPESTRY ... is a heavy hand-woven fabric with pictorial, floral ornamental designs formed with colored filling yarns.

VELVET and CRUSHED VELVET ... are popular for large afternoon bags as well as dressy bags. Short piled velvet comes in silk, rayon or nylon.

CARE OF HANDBAGS

A handbag is a most important fashion accessory. These tips will make a handbag look better and last longer:

- Avoid overstuffing a handbag - this will distort the shape and rip the seams.
- Follow manufacturer's directions on cleaning care or follow the chart below.
- Store handbags carefully. Separate them from one another with tissue paper and stuff each bag with tissue paper to retain shape when not in use.

  NOTE: Do NOT cover a patent handbag with a plastic bag!!!

MATERIAL	DESCRIPTION	HOW TO CLEAN	SPECIAL TIPS
LEATHERS			
Calf, Kip, Cowhide	Smooth, hard leathers	Use neutral cream or Saddle Soap	Some dark leathers can be cleaned with vinegar to remove surface scratches. Restore shine by polishing with cream.
Cowhide, Pigskin	Grained leathers	Use neutral cream or Saddle Soap	
Naked Leather	Natural leather with no finish	Do not attempt overall cleaning; soft gum eraser may remove spots.	
Cowhide, Kid-skin, Cabretta	Soft leathers	Use a damp sponge and mild soap.	
Suede	Smooth or rough "shag"	Brush with suede brush or dry rubber sponge made for suede. On smooth suede use a soft brush.	Suede may be dry-cleaned.
Reptile		DO NOT ATTEMPT TO CLEAN!	

CARE OF HANDBAGS

MATERIAL	DESCRIPTION	HOW TO CLEAN	SPECIAL TIPS
MAN-MADE MATERIALS:			
Urethane Polyurethane	Soft leather, Patent or Crinkle LOOK	Use mild soap and water	Be careful with Crinkle - thin covering is sensitive to heat and tears easily.

NOTE: If mild soap & water doesn't do the job... use "Fantastik" cleaner.

To remove ink marks ... try hair spray!

FABRICS:

Cottons (Denim, Canvas, Linen)		Use spot cleaner or sponge off with mild soap & water to remove spots	Use ScotchGuard before using the bag - it helps them stay cleaner longer.
Novelty (cut-velvet, Petit-point, tapestry)		Use spot cleaner ONLY!	
Faille, Satin, Velvet, Peau de Sole		DO NOT ATTEMPT TO CLEAN!!!	

code: MI-KS-82-807
title: FASHION ACCESSORIES - SCARVES
author: Marilyn Van Demark

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Run off copies of the Application and Job Advancement.

Have available an oblong and a square scarf (or light weight muslin would do for practice). Or have students bring their own scarves.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T5

MERCHANDISE INFORMATION
FASHION ACCESSORIES - SCARVES
APPLICATION NAME: ____________________

Using a square scarf, demonstrate:

1. the bib and tuck tie technique.

2. the turtle.

3. the baby cap.

Using an oblong scarf, demonstrate;

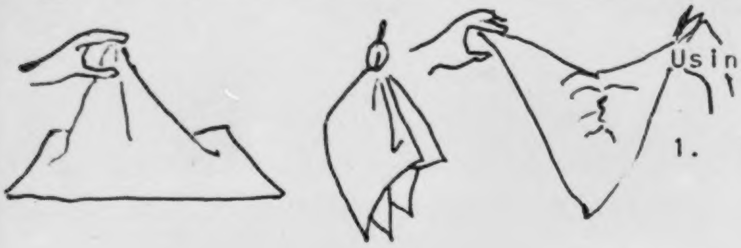
1. the ascot.

2. the hacking style.

3. the Windsor turban.

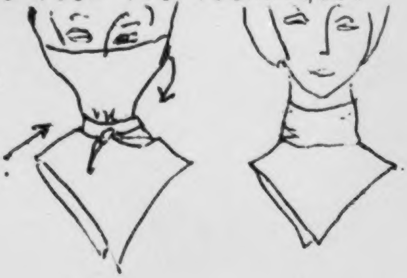
MERCHANDISE INFORMATION
FASHION ACCESSORIES - SCARVES
APPLICATION KEY

NAME:

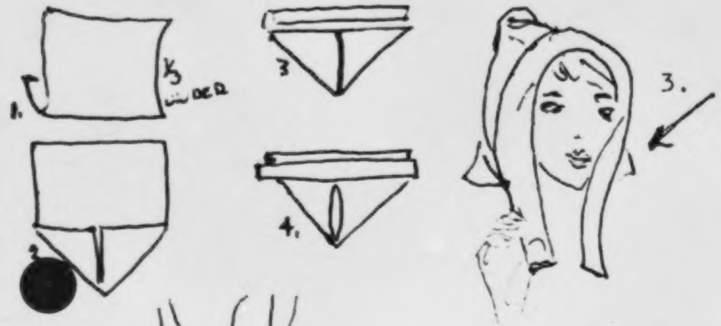


Using a square scarf, demonstrate:

1. the bib and tuck tie technique.

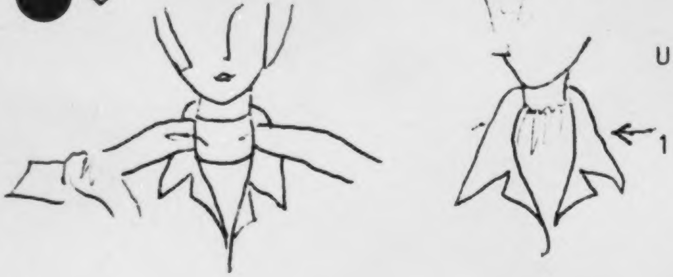


2. the turtle.

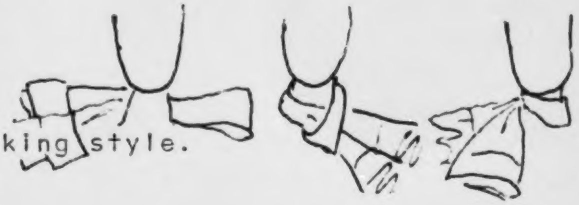


3. the baby cap.

Using an oblong scarf, demonstrate;

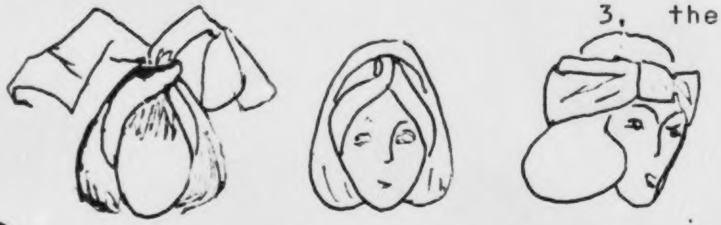


1. the ascot.



2. the hacking style.

3. the Windsor turban.



WINDSOR

MERCHANDISE INFORMATION
FASHION ACCESSORIES - SCARVES
JOB ADVANCEMENT NAME: ______________________

Demonstrate to your class: 3 ways to tie square scarves;

and

3 ways to tie oblong scarves.

As you demonstrate these methods, name the techniques.

MERCHANDISE INFORMATION
FASHION ACCESSORIES - SCARVES
JOB ADVANCEMENT KEY

NAME:

Demonstrate to your class: 3 ways to tie square scarves;

and

3 ways to tie oblong scarves.

As you demonstrate these methods, name the techniques.

WILL VARY BETWEEN STUDENTS...

code: MI-KS-82-807
title: FASHION ACCESSORIES - SCARVES
author: Marilyn Van Demark

HERO HELP

Help Wanted

PLACE MARKS ON SEPARATE SHEET OF PAPER

OOOOOOOOhhhhhhh, that's a gorgeous scarf! But I never know how to wear them.

I love this top! But, it looks so plain, like something is missing.

What to do? Read on...

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Demonstrate 6 ways to tie scarves.
2. Use the correct term for the scarf you are working with.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T_2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

1. Read the MERCHANDISE INFORMATION pages that follow in this packet.
2. Practice tying scarves on your friends until you feel confident.
3. Teach a friend how to tie a scarf in a new way.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP. Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Add new techniques to the pictionary of ties included in this packet.

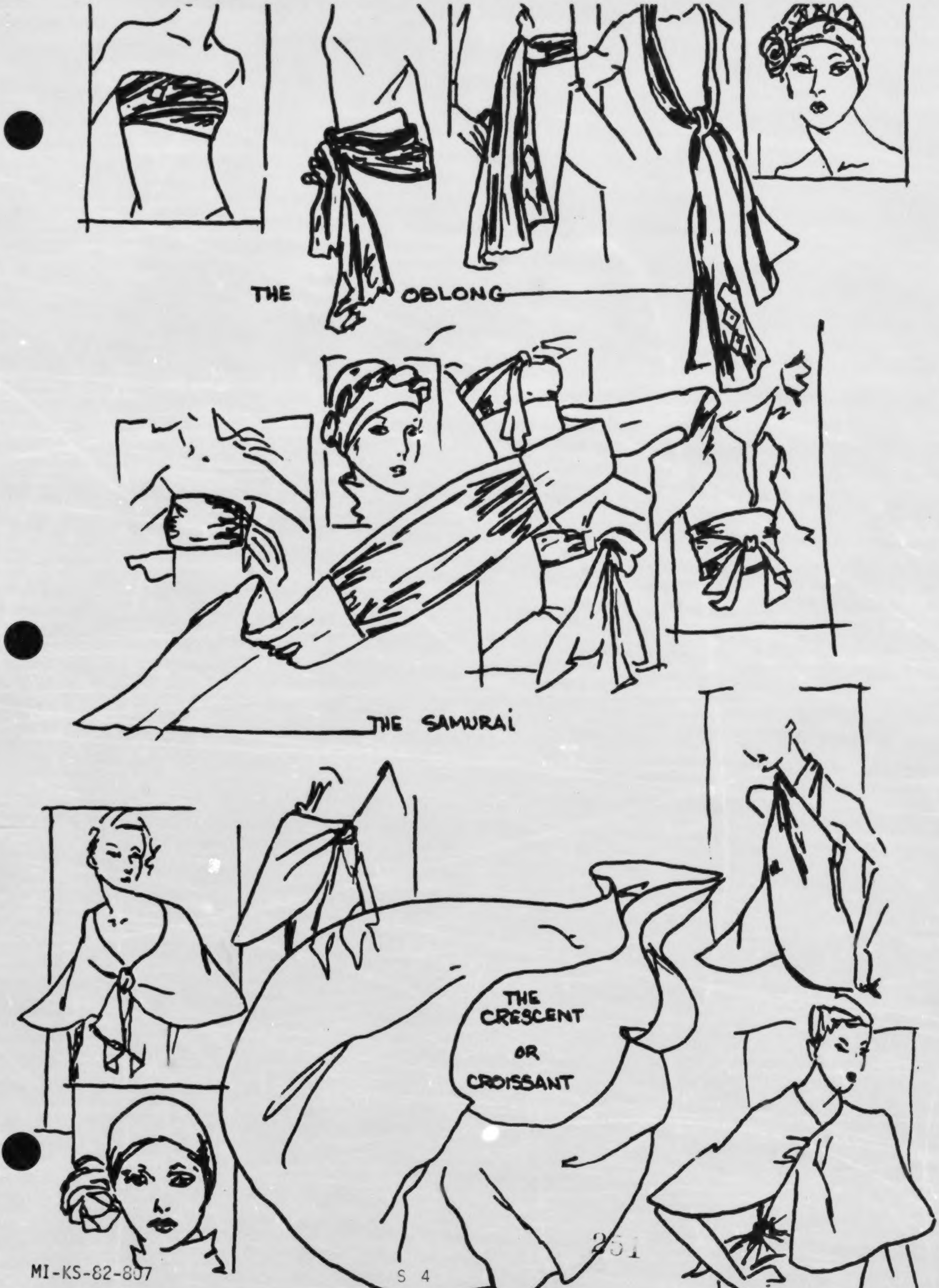
FASHION ACCESSORIES - SCARVES:

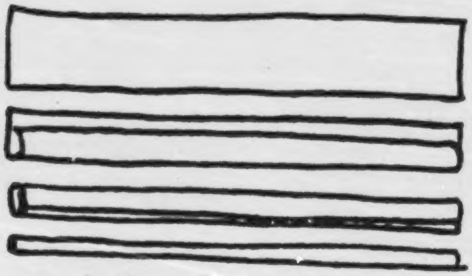
If you are working with fashion accessories your buyer and/or store manager will have available information from the manufacturers which you should ask for and read.

Current information is available to all your customers who read the fashion magazines and you should know what they are reading! Pick up every magazine you can and flip through to see how scarves are being shown. BE SURE you have your scarves used in the same ways in your displays.

Included here are some standard ways to tie scarves and wear shawls.

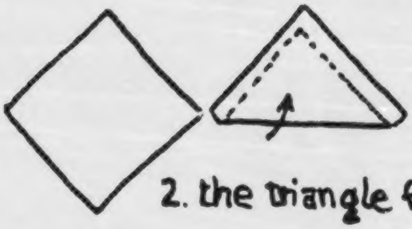
Practice on others or on the display heads and mannequins to make it easier to work with customers. Remember, it's different doing a tie on yourself than on someone else! The more practice you get the more confident you will be in approaching customers with new ideas.


THE OBLONG
THE SAMURAi
THE CRESCENT
OR
CROISSANT



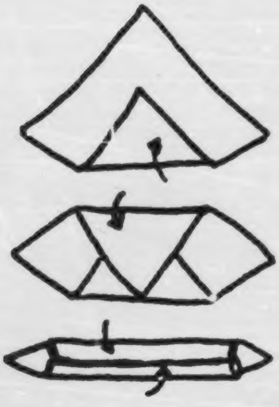
1. the oblong fold

Spread out oblong scarf.
Fold side nearest you 1/3 up.
Fold opposite side to overlap
and fold once more.



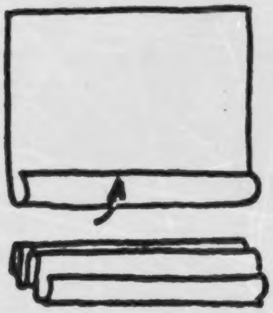
2. the triangle fold

Fold one corner over opposite corner.
Overlap by two inches to cover neatly.



3. square into oblong.

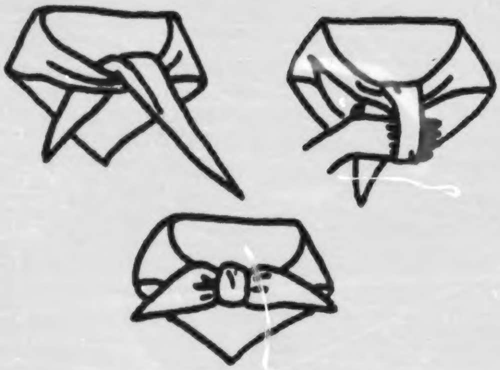
Spread open scarf.
Fold corner nearest you up a few inches beyond center of scarf.
Fold opposite corner down to edge of scarf.
Keep folding toward center for desired width.



4 accordion pleats:

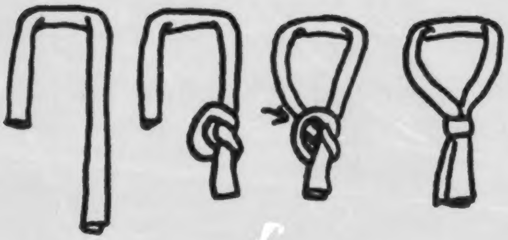
Place scarf on table.
Hold sides firmly, folding up about 3 inches.
Continue accordion pleating of entire scarf.

MERCHANDISE INFORMATION * SCARVES



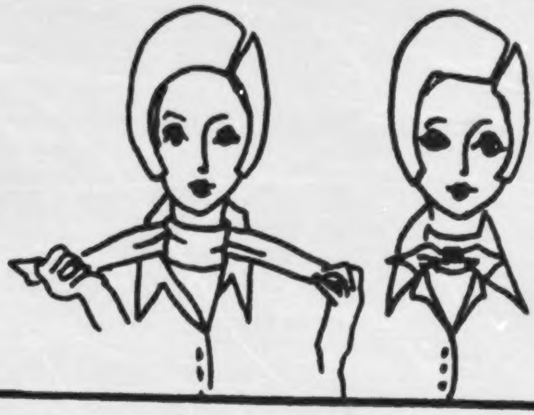
1. square knot:

Place folded scarf around neck, with one side hanging longer than the other.
Tie longer end over shorter.
Create loop by holding longer end over hand. Bring longer end thru loop. Pull thru opening.



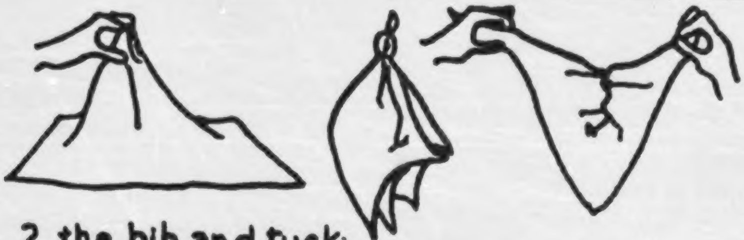
2. lazy man's knot

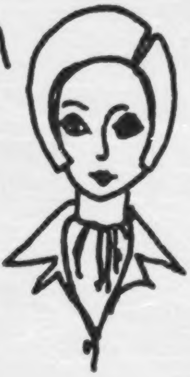
Place folded scarf around neck with one end longer.
Make open knot with longer end.
Pull shorter end thru loop.
Adjust ends.



1. the dog collar:

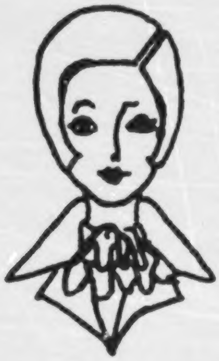
Fold square into oblong.
Place around neck with ends in back.
Cross ends and bring to front.
Tie square knot and fluff out ends.

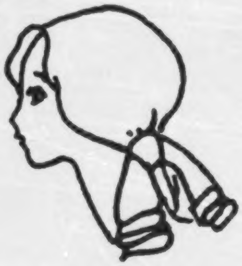




2 the bib and tuck:

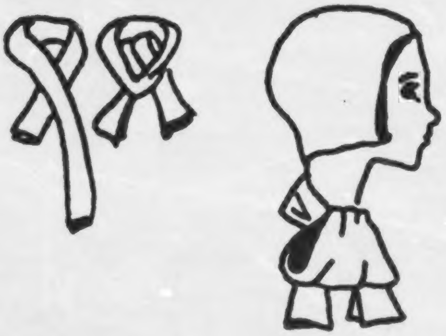
Use any size square. Spread out with wrong side up. Knot at scarf center. Turn so knot is inside. Take corners; tie around neck.





3. the high tie:

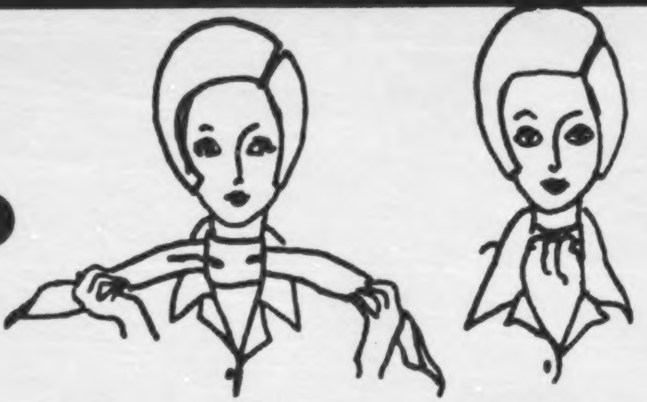
Use square scarf. Accordion pleat top to bottom.
Tie and fan out.
Can also be worn with ponytail.



4. the loop:

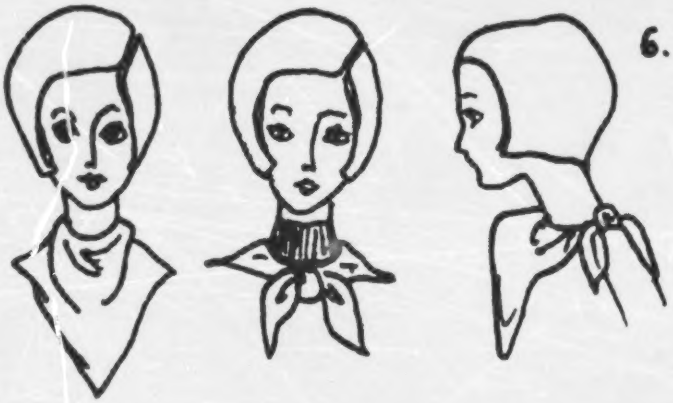
Use oblong scarf. Cross over with one end longer than other and tie.
Take longer end and pull partially thru.
Puff.

MERCHANDISE INFORMATION * SCARVES



5: the ascot:

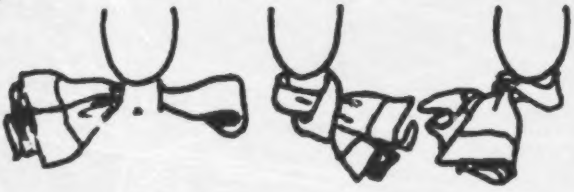
Start with oblong scarf. Place in front of neck with ends to back.
Cross ends and bring to front.
Flip one end over the other.



6. the 3-way tie:

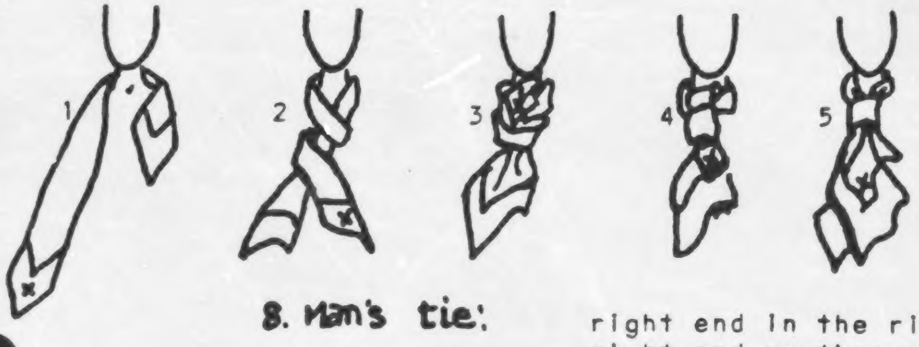
Use square folded into triangle.
Tie with square knot.
Place knot in front, back or side.

7. Hacking style:



Use oblong scarf folded in half. With scarf still in its original shape, start from the back of the neck.
Take the two ends and pull them through the loop.

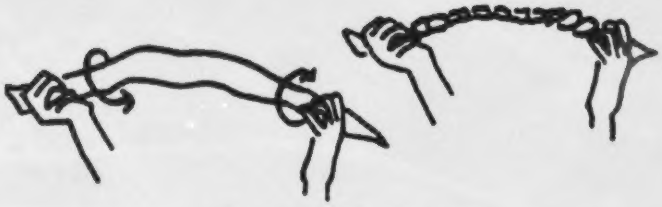
Pull the ends in the opposite direction until the scarf fits as snugly around your neck as you like.

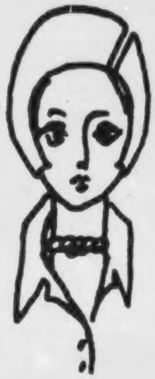


1. Make the left end shorter than right.
2. Hold the left end with the left hand and wind the right end around the left two times.
3. Still holding the right end in the right hand - pull the right end up through the V and...

8. Man's tie:

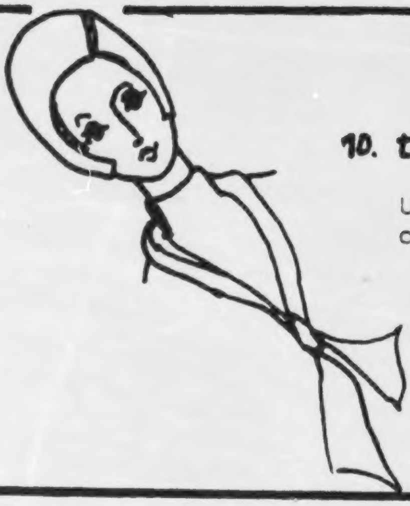
4. ...pull down through the loop.
5. Hold left end in left hand and push knot up with right hand.





9. the twist

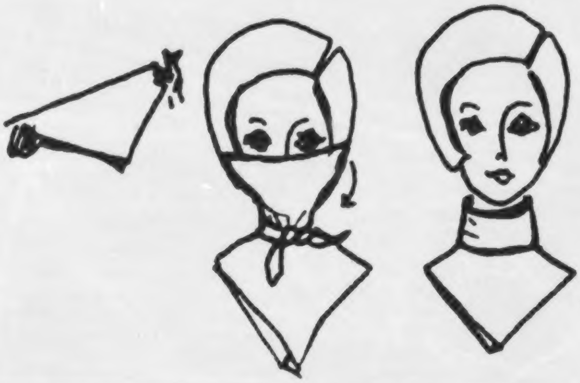
Use square folded into oblong or an oblong. Twist each end in the opposite direction. Wrap around neck and tie in back.



10. the free flow

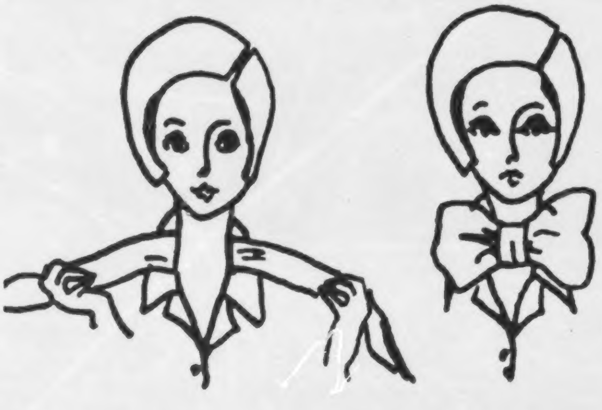
Use oblong ... long oblong ... and fold over once or square knot low on body.

11. turtle

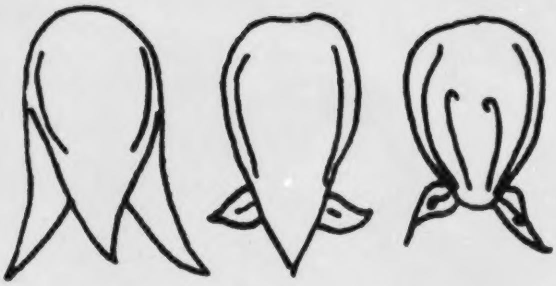


Start with a large square.
With fold edge high over nose bring ends around back - cross - and tie at neck in front.
Cuff folded edge over tied ends.

12. bow tie

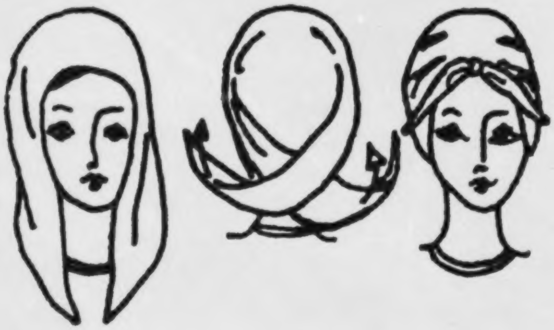


Use oblong scarf.
Tie large bow.



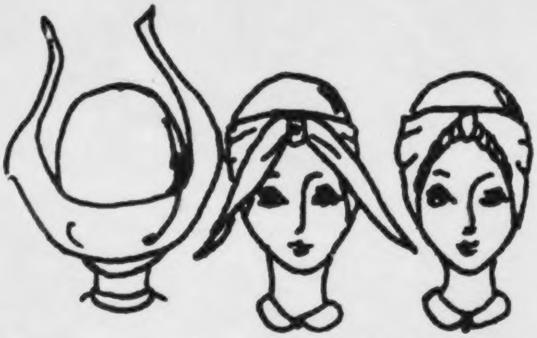
1. the urban turban:

Start with large square and fold into triangle.
Knot in back under point.
Tuck back point under knot.



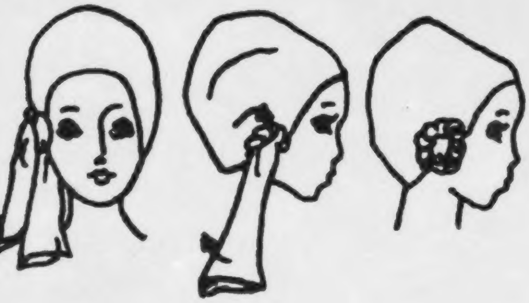
2. the country turban:

Use large square and fold into triangle.
Cross ends in back, and bring to front.
Knot.



3. the topless turban:

Use square folded into oblong or an oblong scarf.
Place around back of head and knot in front.
Twist ends and tuck under at sides.

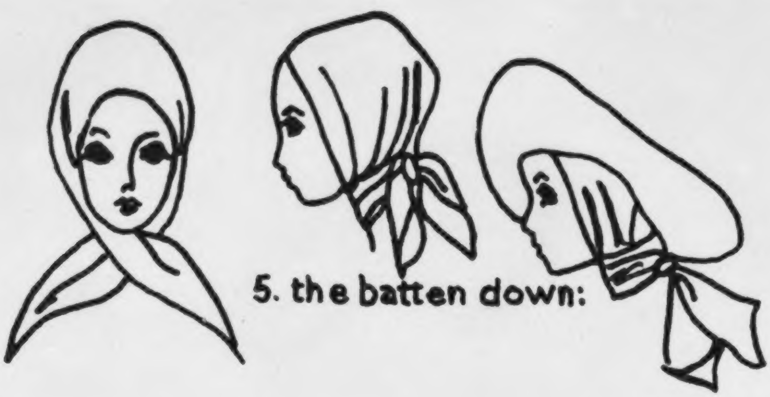


4. the side swirl:

Use oblong scarf.
Place on head with both ends at right ear and knot.
Twist top end and circle around other end. Tuck in underneath.
Repeat with other end.
Secure with bobby pin.

MERCHANDISE INFORMATION * HEAD WRAPS

5. the batten down:



Use oblong or square.
Place on head.
Cross ends under chin.
Knot in back.
Add hat for fun.

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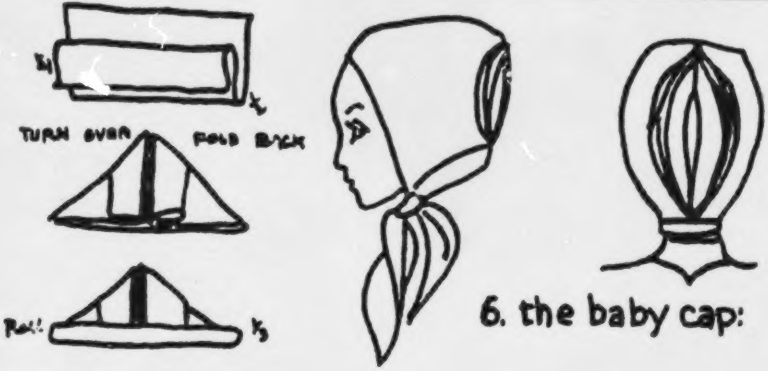
6. the baby cap:



Fold scarf in half.
Fold top layer back to edge.
Turn scarf over.
Place finger at top center to hold as you fold 2 triangles to meet at center.
From bottom, roll edges up 1/3 of way.
Place head in cap and tie ends.

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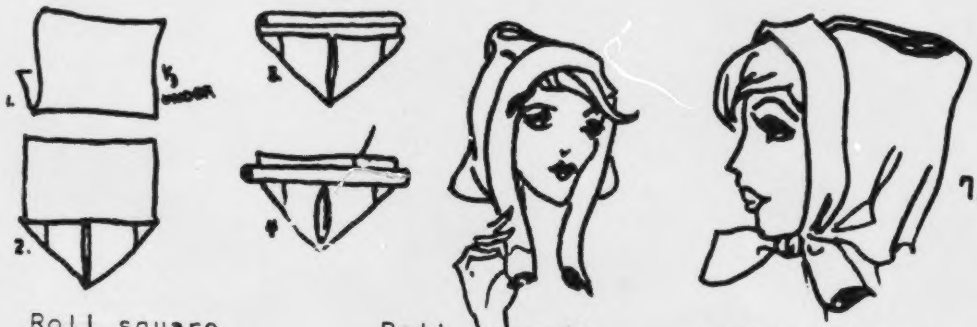
7. the scarf hood:



Roll square 1/3 under.
Fold into point

Roll towards point until you see under edge.

Place head in pocket and tie under chin.

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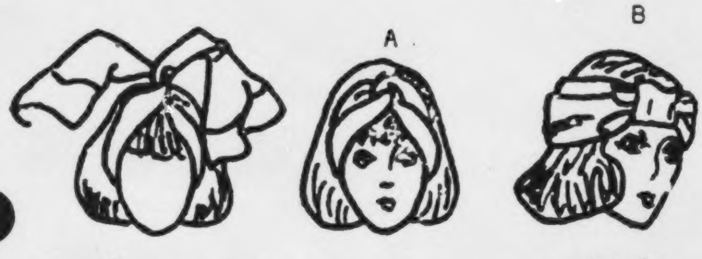
8. CRISS CROSS TURBAN / WINDSOR KNOT VERSION

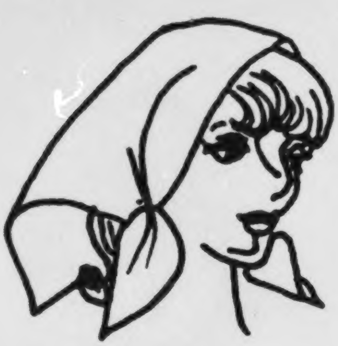


A. Start the wrap of your oblong in back and twist the ends around each other twice. Bring ends to the back again and knot them or tuck them in.

B. Same as A except "Windsor" or Square" knot ends in front instead of twisting them.

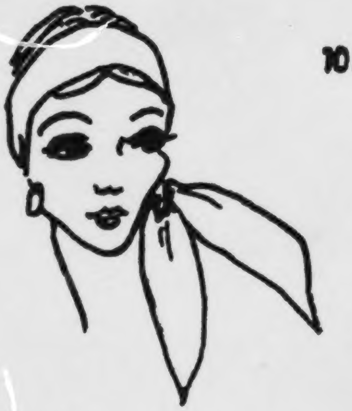
MERCHANDISE INFORMATION * HEAD WRAPS

MERCHANDISE INFORMATION * HEAD WRAPS



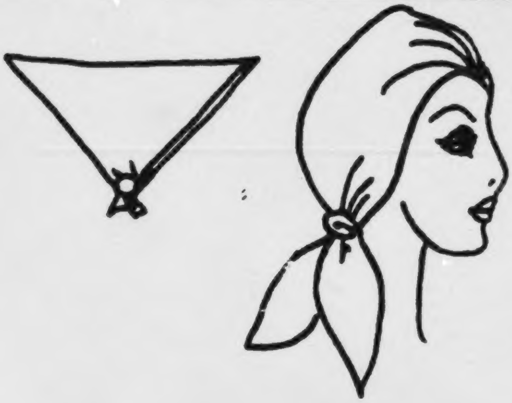
9. the peasant

Use any size square.
Fold into triangle.
Tie behind head.



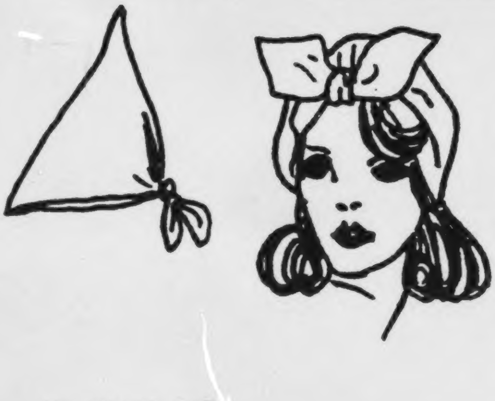
10. the headband

Use square folded into oblong or an oblong folded to correct width for your head.



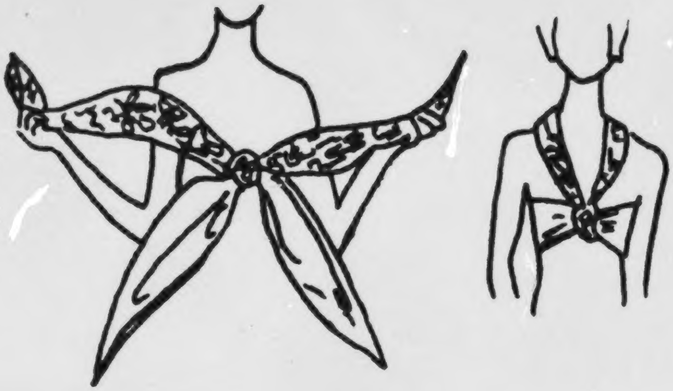
11. the turban

Fold a square scarf into a triangle.
Knot at point of triangle.
Put knot at front of head, tuck under and tie scarf behind the head.



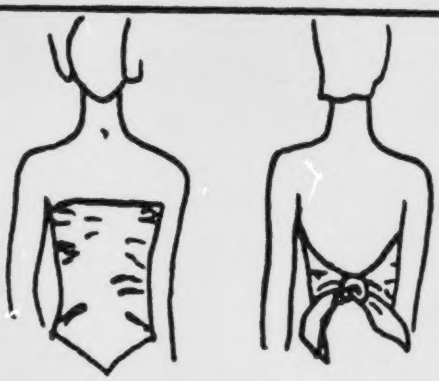
12. the forties

Fold a square scarf into a triangle.
Tie knot at point of triangle.
Put knot at back of head, tuck under and tie scarf in front of head.



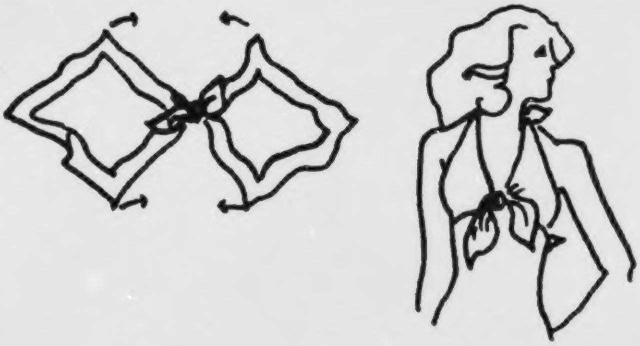
1. the double cross

Use two scarves, oblong or squares folded into oblongs. (Possibly one solid and one print.)
Tie one scarf to other at central point.
Knot one scarf around neck, the other around bosom.
Use square knots.



2. bare shoulders:

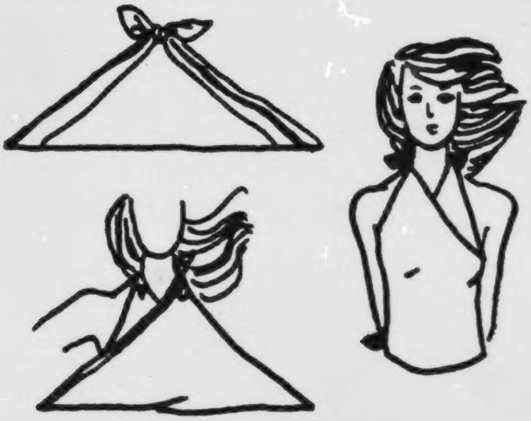
Fold large square into triangle.
Place scarf under arms with point at bottom.
Tie in back with square knot.



3. the plunged-neck halter:

Using two large squares, knot triangle points at the low center of the bodice.

Knot two corners behind your neck, and the remaining corners tightly in back as low as possible.
Neatly fold under any excess.

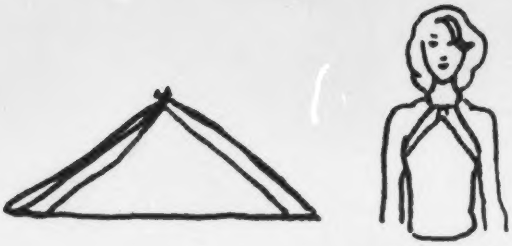


4. the triangle halter

Tie opposite points in a knot forming a triangle.

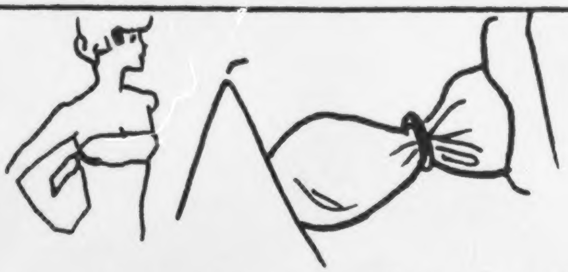
Slip over head.

Tie bottom two corners around the midriff, and knot in back.



5. the smooth halter:

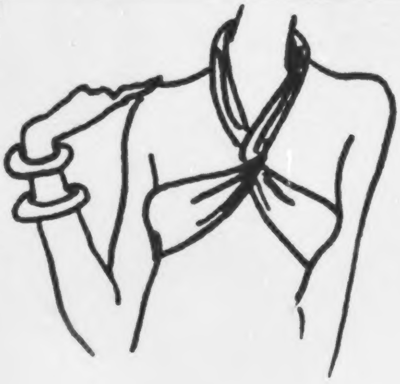
Fold a 27" or 31" square diagonally
Make a tiny knot where the triangle points meet.
Run a narrow metal choker thru the knot and fasten the choker around your neck.
Tie the halter securely in back.



6. the bandeau / bikini ring

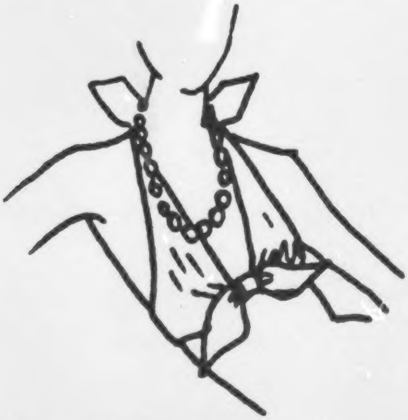
Fold a square into an oblong about 5" wide or use an oblong.
Place the band around the bust and tie ends securely in back.

For bikini, pull scarf through ring before tying around body.



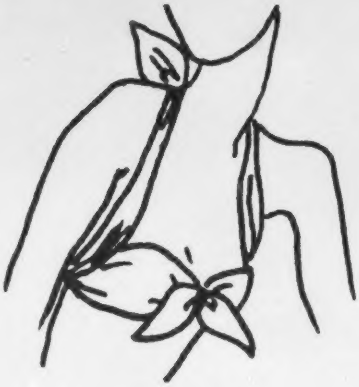
7. cross 'n tie

Drape a lanky long scarf around your neck, twist middle, and criss-cross ends to around the back ~~and~~ tie.



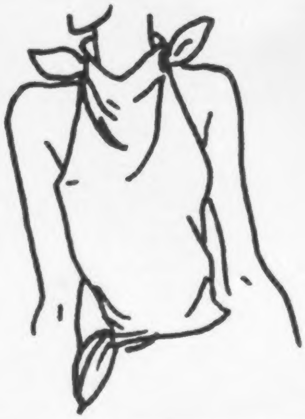
8. two - for - tie

Tie ends of 2 square scarfs and drape around neck.
Tie ends in front and in back.
Adjust knots for smooth fit.



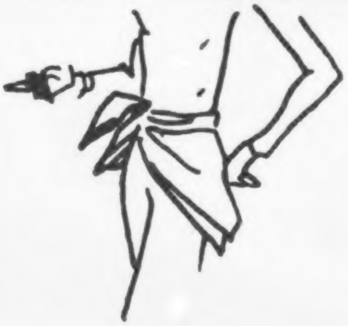
9. sweetheart halter:

Tie two oblong scarfs, drape around neck, criss-cross in back and tie in front.



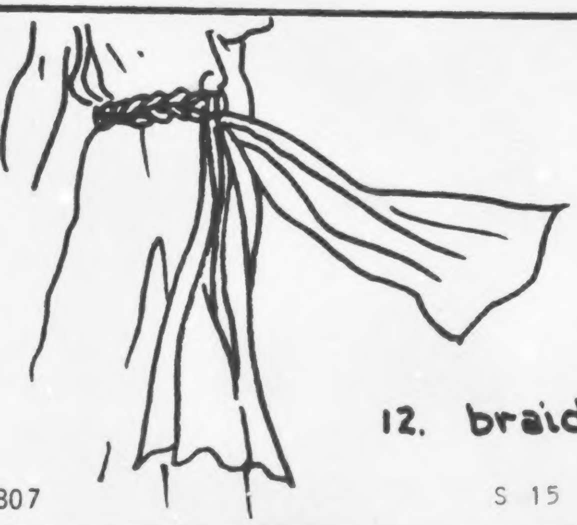
10. cowl halter:

Take large square and tie in back of neck.
Drape the front and tie other ends in back of waist.



11. Hip scarf:

Fold large square scarf into triangle.
Tie around waist.
Let ends fall at side to enhance your outfit.



Take two large squares.
Bias fold each and braid.
Tie this lovely effect around your waist.

12. braided sash

code: MI-KS-82-808
title: FASHION VOCABULARY - IDENTIFICATION OF DRESSES AND SKIRTS
author: Marilyn Van Demark

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

If desired have: Reference materials on fashion....or at least a resource list of places in your community where the students can obtain fashion information.
Pattern books, magazines with fashion illustrations which could be cut or traced and books with fashion illustrations which could be traced. Cut apart the flash cards on pages T2-T4. Have the students attach them to card stock. Have them write the correct answers on the back of the cards.PLAY!

application

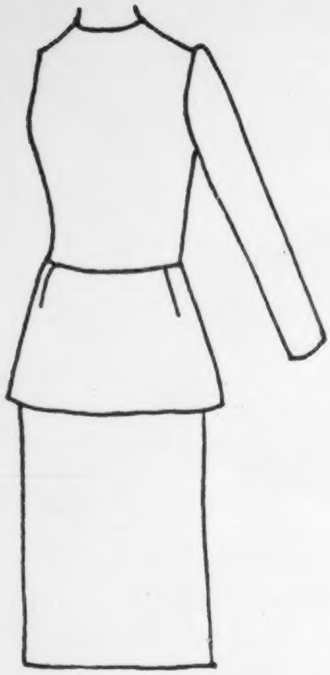
ANSWER KEY: Page(s) - T6

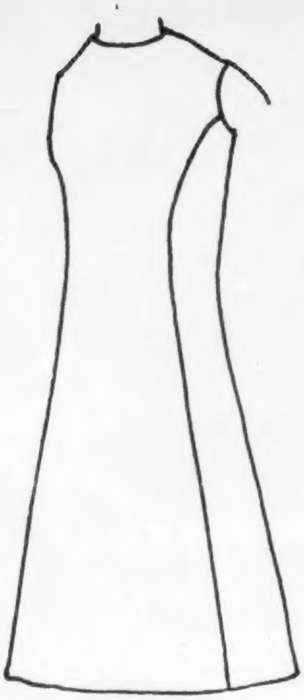
The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

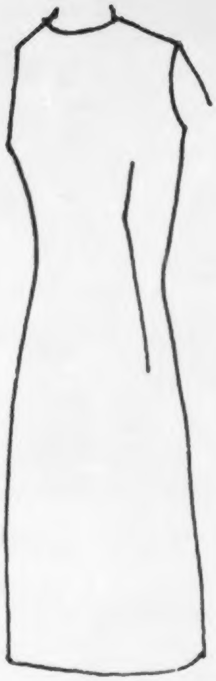
job advancement

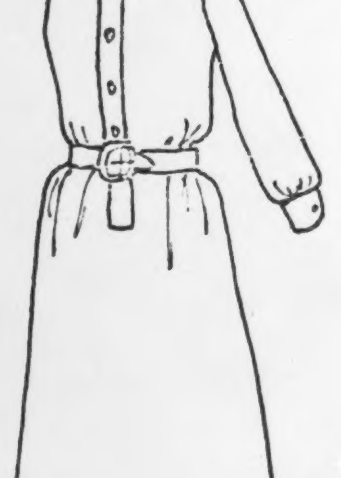
ANSWER KEY: Page(s) - T11 - T13

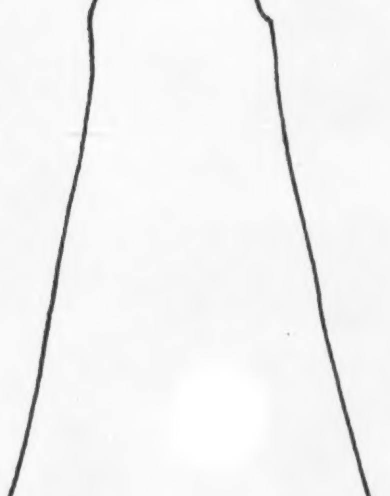
RUN OFF AND CUT APART FOR FLASH CARDS...

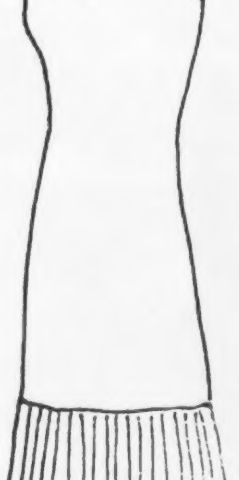




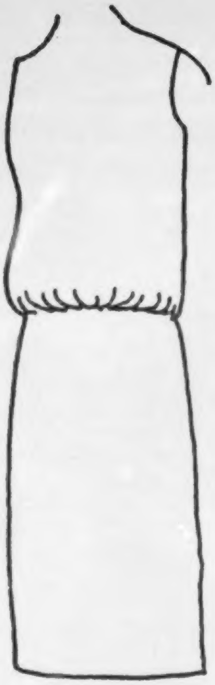


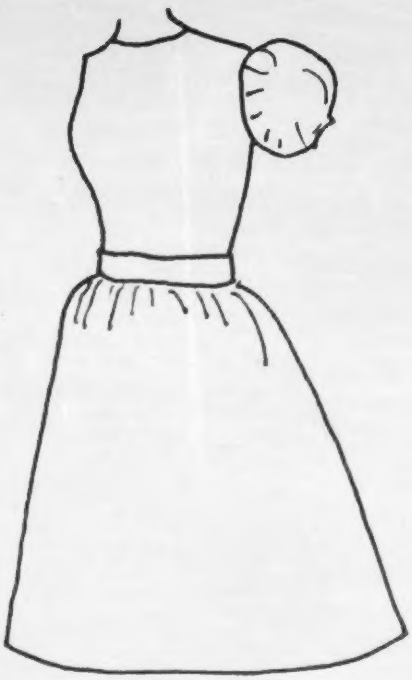


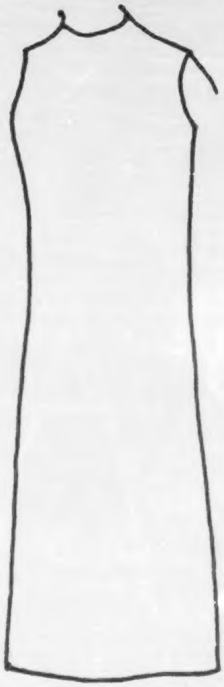


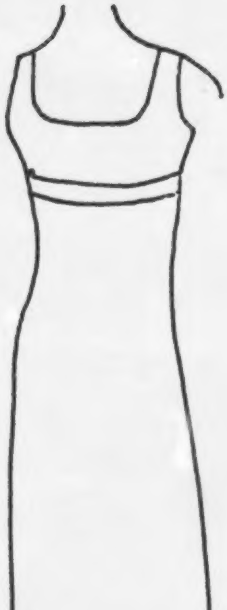


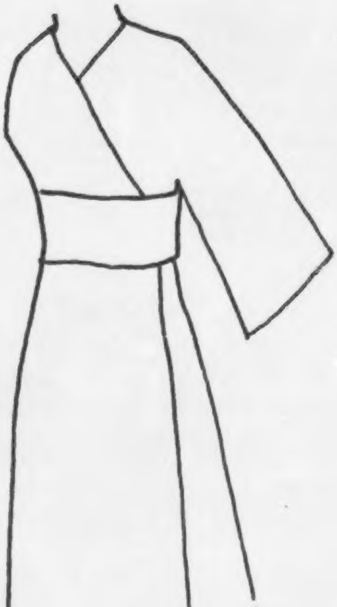
RUN OFF AND CUT APART FOR FLASH CARDS.

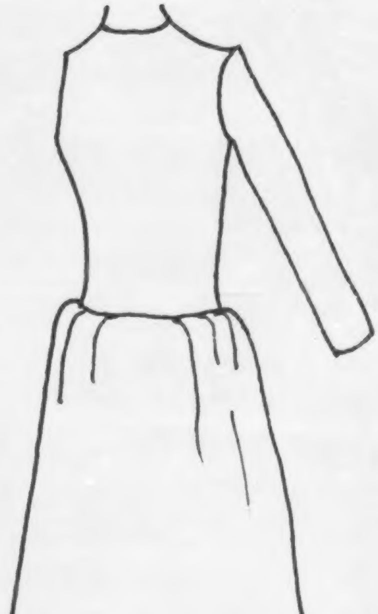




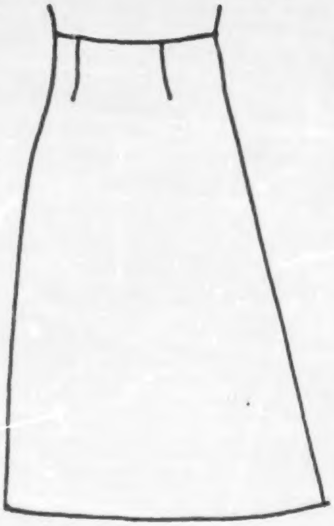


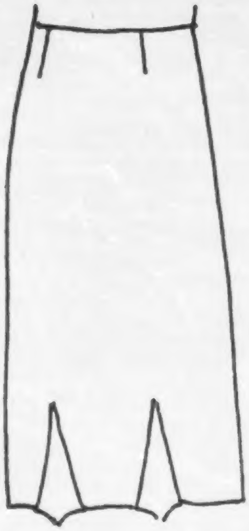


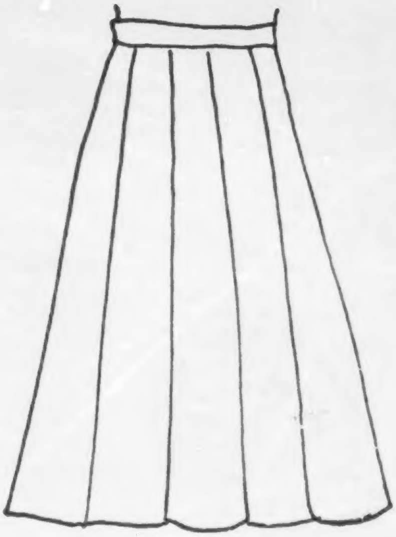


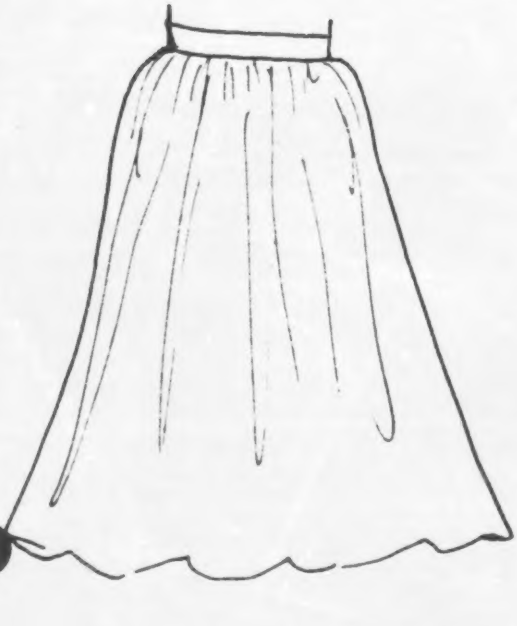


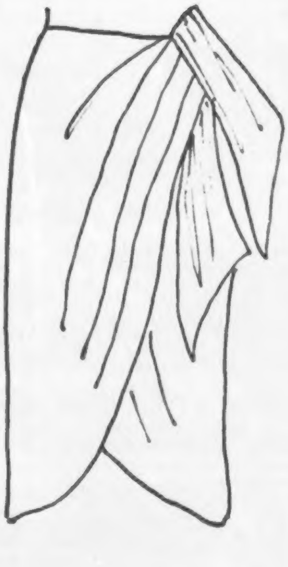
RUN OFF AND CUT APART FOR FLASH CARDS...

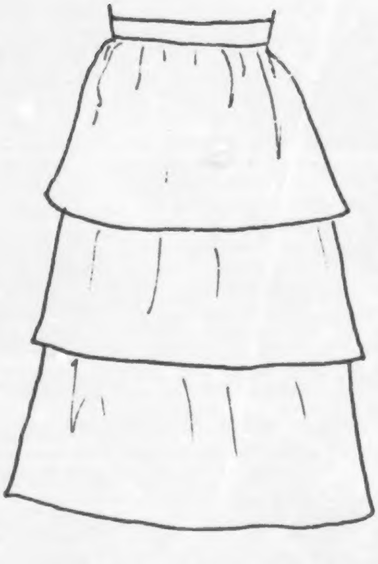












MERCHANDISE INFORMATION
FASHION VOCABULARY AND IDENTIFICATION OF DRESSES AND SKIRTS

APPLICATION Write in descriptions of the following:

1. PEPLUM -

2. CHEMISE -

3. SHIRTWAIST -

4. TRUMPET -

5. BLOUSON -

6. DIRNDL -

7. TIERED -

8. KIMONO -

9. SHEATH -

10. GORES -

11. EMPIRE -

12. MOYENAGE -

13. A-LINE -

14. PRINCESS -

15. BOUFFANT -

16. TRAPEZE -

17. SARONG -

18. GODET -

MERCHANDISE INFORMATION
FASHION VOCABULARY AND IDENTIFICATION OF DRESSES AND SKIRTS

APPLICATION ANSWERS Write in descriptions of the following:

1. PEPLUM - *hip length tier attached at waist.*

2. CHEMISE - *straight line...no waistline.*

3. SHIRTWAIST - *top resembles man's shirt.*

4. TRUMPET - *hem of skirt flared from knees down.*

5. BLOUSON - *top gathered into waist.*

6. DIRNDL - *full, gathered skirt or dress.*

7. TIERED - *layers of flounces.*

8. KIMONO - *short wide sleve-front and back cut as one.*

9. SHEATH - *straight, slim fitting with no fullness.*

10. GORES - *shaped panels in skirts and dresses.*

11. EMPIRE - *waistline under the bust.*

12. MOYENAGE - *dress, tight sleeves, low-snug waist and full skirt.*

13. A-LINE - *skims waist...flares to hem.*

14. PRINCESS - *full-gores from shoulder to hem, fitted, no waistline.*

15. BOUFFANT - *full skirt, tight waistband.*

16. TRAPEZE - *exaggerated A-line.*

17. SARONG - *wrapped dress from Phillipines.*

18. GODET - *triangular inset at hem to flare skirt.*

Write the basic fashion term from the list, on the line next to the illustration which it describes.

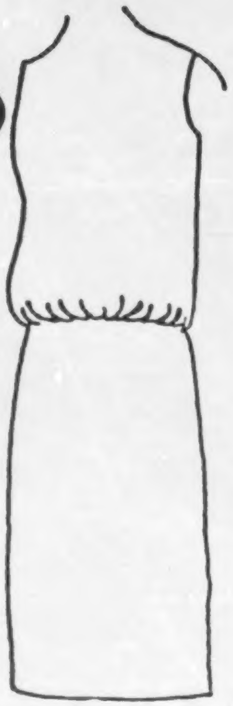
Put an "x" on the line of area of the illustration which identifies the illustration with the term.

Identify with a * the shape, silhouette or style you recognize as current in today's fashion.

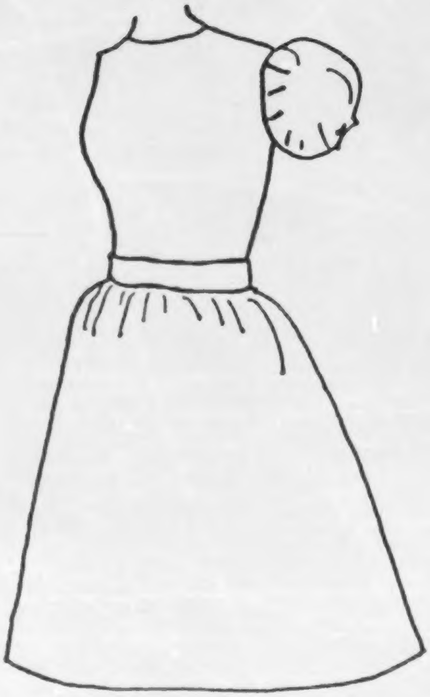
Blouson
Bouffant
Chemise
Empire
Kimono
A-line
Godet
Gores
Dirndl

Sarong
Tiered
Peplum
Princess
Sheath
Shirtwaist
Trapeze
Trumpet
Moyenage

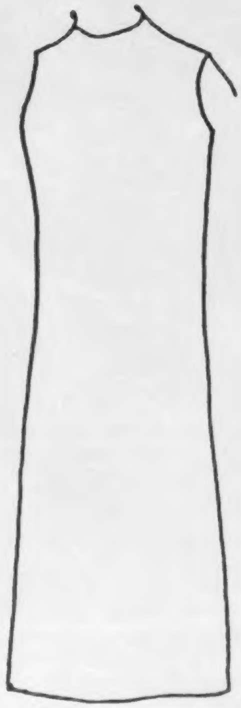
DRESS STYLES:



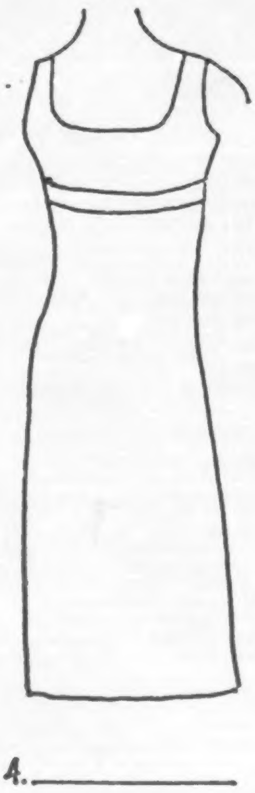
1. ____________



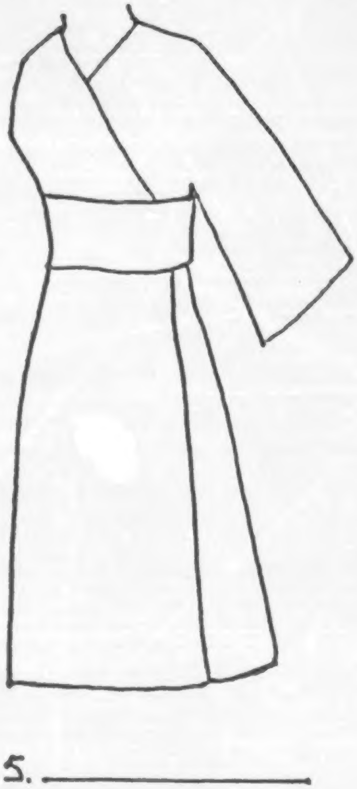
2. ____________



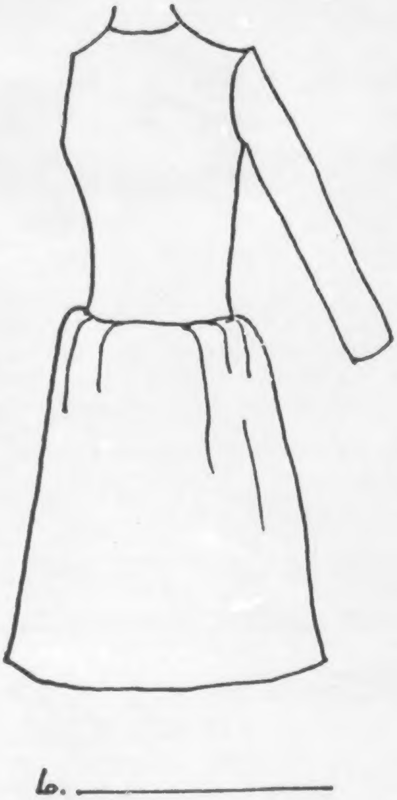
3. ____________



4. ____________

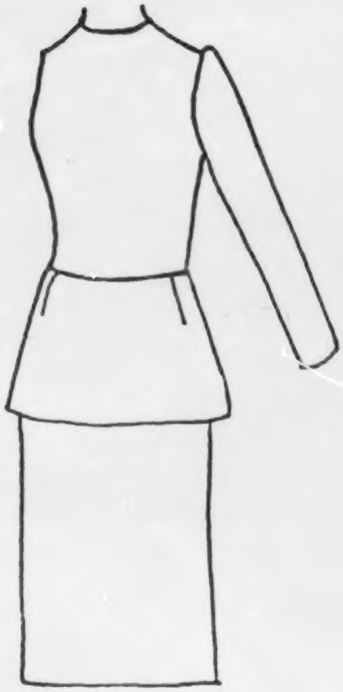


5. ____________

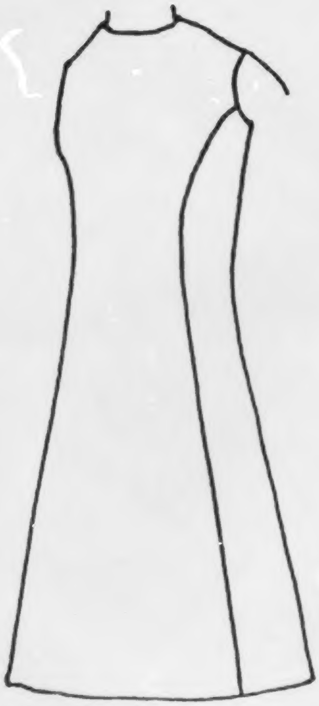


6. ____________

DRESS STYLES.



7. ____________



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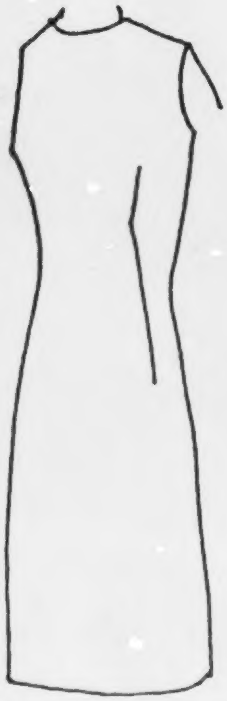
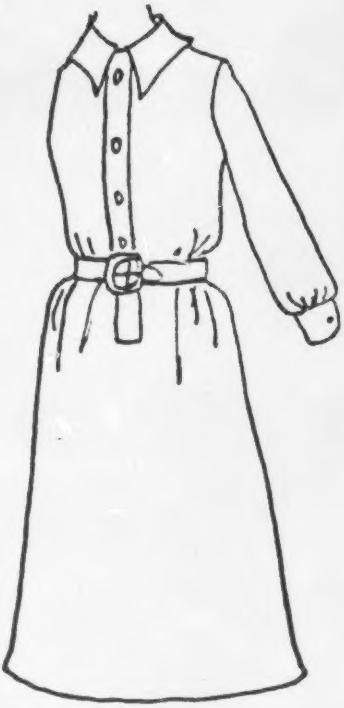


9. ____________



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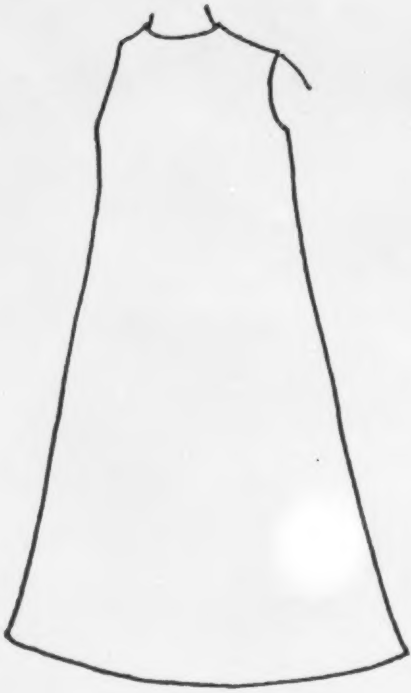

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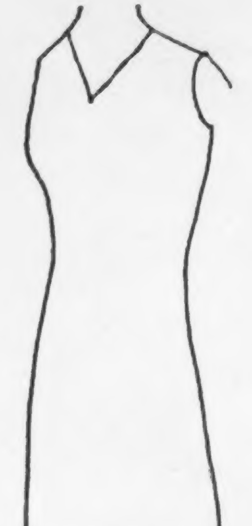

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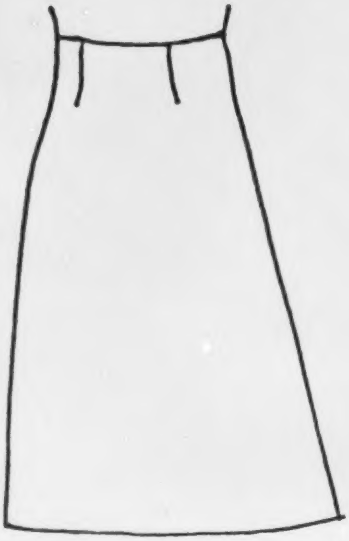

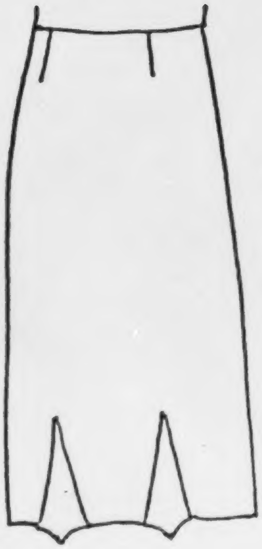

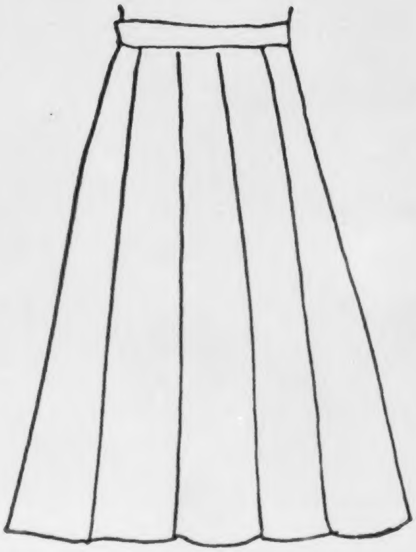

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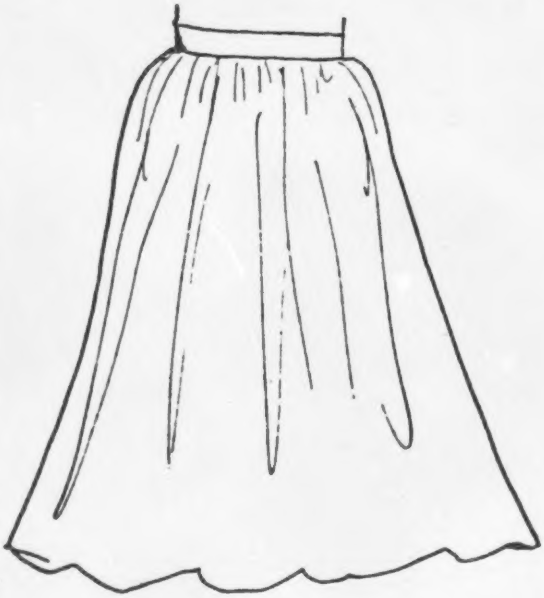

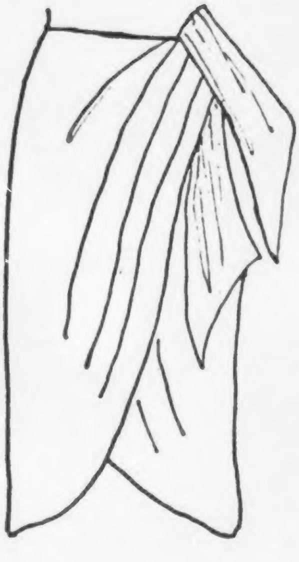

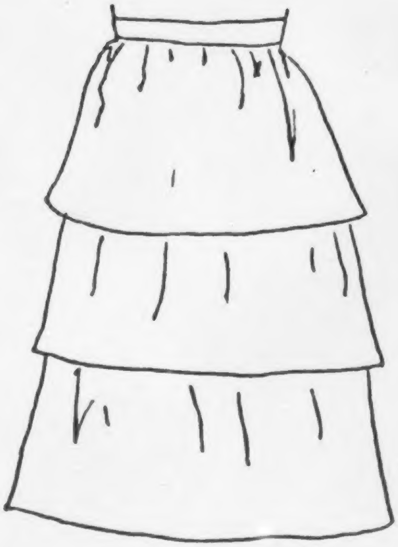

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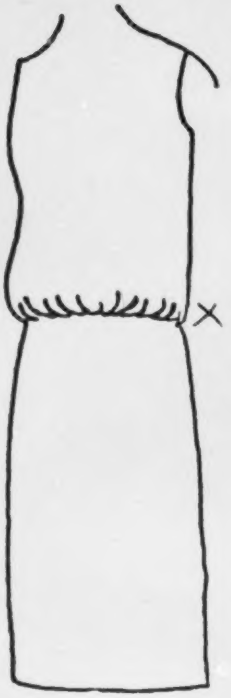
DRESS STYLES: Job Advancement Answers



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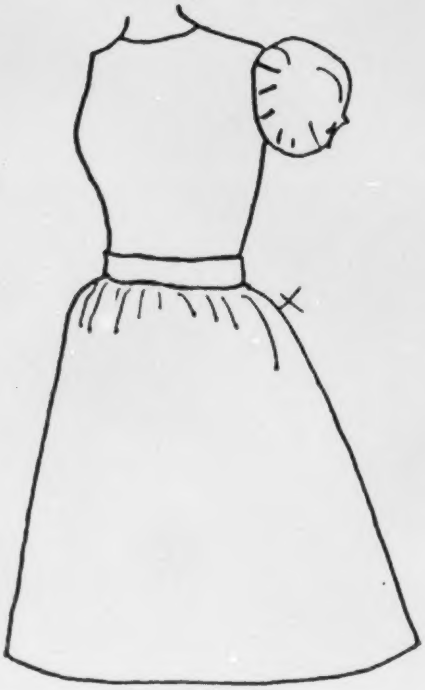

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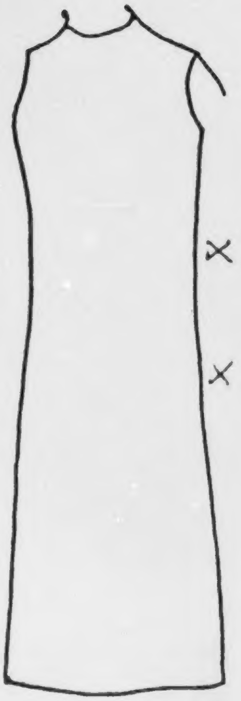

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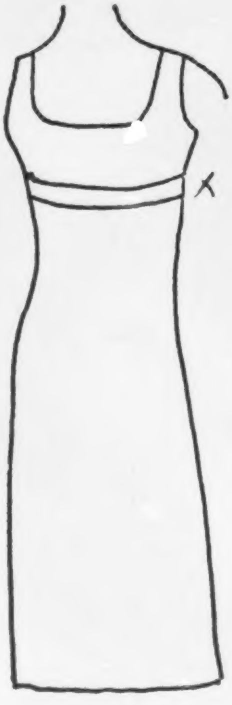

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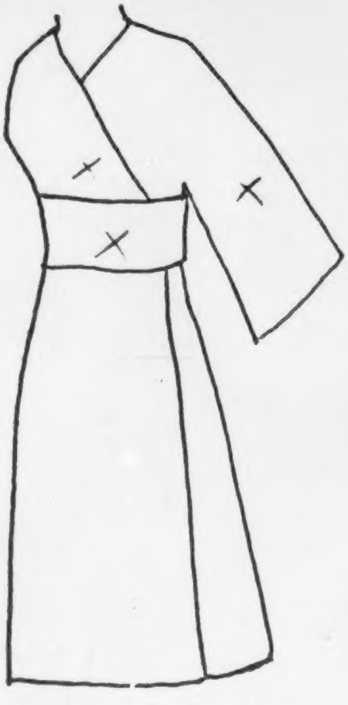

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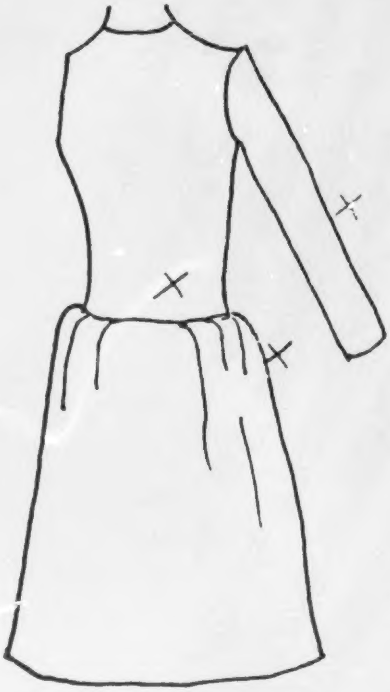

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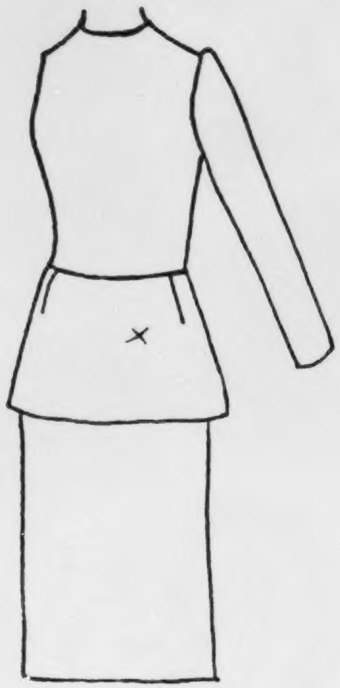
DRESS STYLES:

Job Advancement Answers



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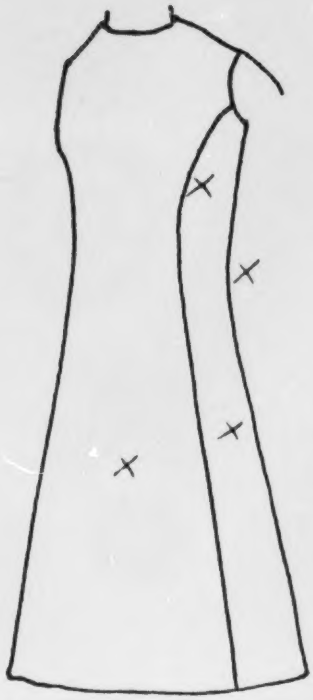

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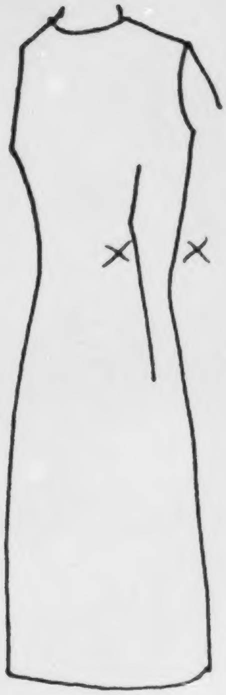

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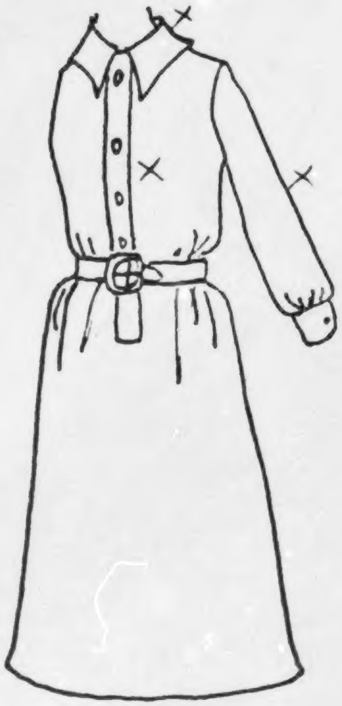

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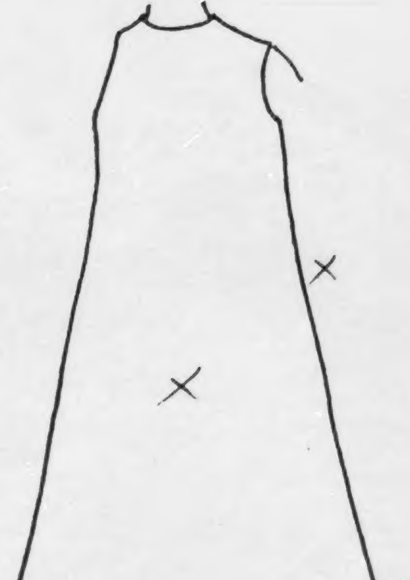

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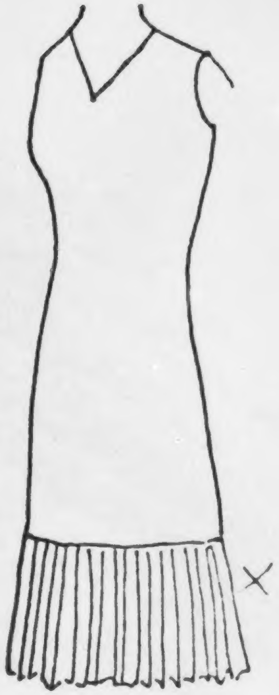
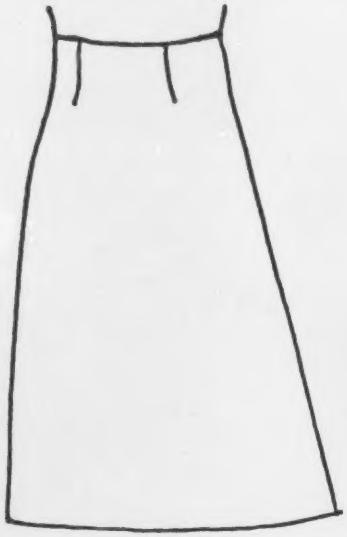


12. TRUMPET

SKIRT STYLES:

Job Advancement Answers



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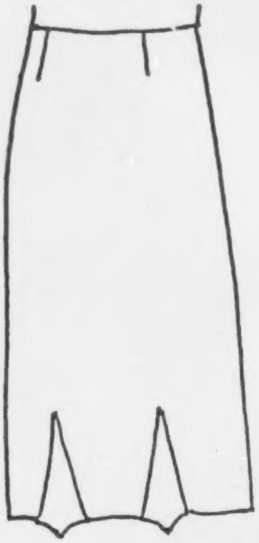

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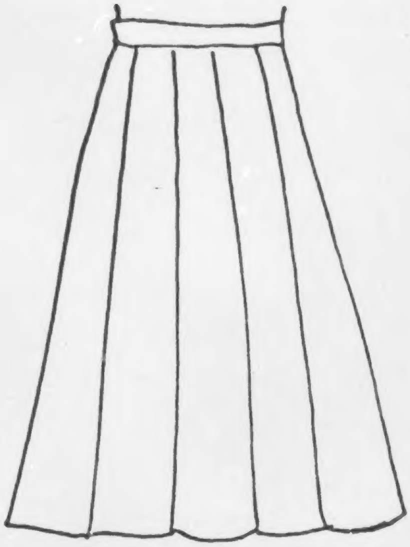

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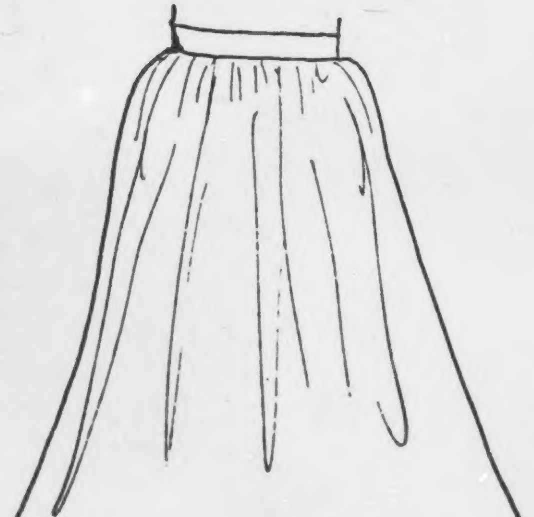

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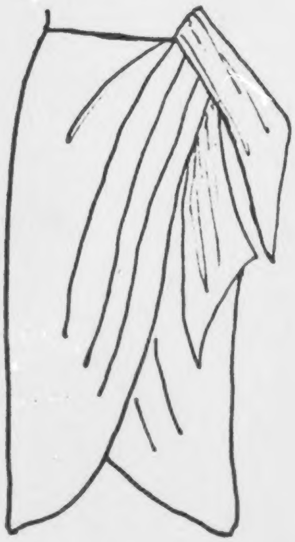

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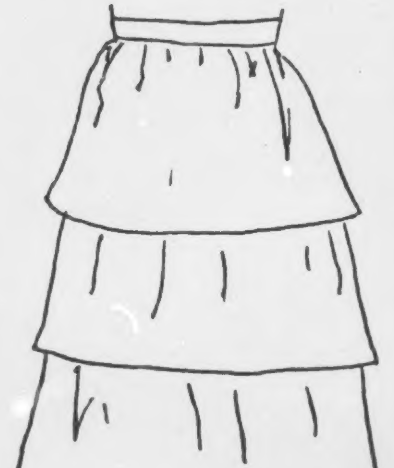

6. TIERED

code: MI-KS-82-808
title: FASHION VOCABULARY AND IDENTIFICATION OF DRESSES & SKIRTS
author: Marilyn Van Demark

HERO HELP

Help Wanted

PLACE MARKS ON SEPARATE SHEET OF PAPER

A fashion connoisseur knows the fashion "talk" for not only what is "in" today but what has been the "rage" in fashion's history.

Tommorrow's fashion may well be based on what Josephine wore for Napoleon.

To be able to gain a customer's confidence you must be able to recognize and use the correct terms for the basic silhouettes of fashion.

Are you a fashion connoisseur????

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Recognize basic fashion dress and skirt shapes, silhouettes, and styles.
2. Name basic dress and skirt shapes, silhouettes and styles.
3. Identify current fashion with the basic fashion terms.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 5 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

ACTIVITY #1:

Pictured on the next pages are a number of basic dress and skirt shapes, silhouettes and styles. Some you will recognize as being used in today's designs, others may seem strange to you today...but, tomorrow?

Look in the "Glossary of Definitions" and match up the pictures with the word descriptions. Star the ones you recognize as available in stock at your store today.

ACTIVITY #2:

Look through current magazines, pattern books and newspapers for current ads.
(Be sure to get permission before tearing out illustrations.)
Cut out or trace the illustration. Place it on a page next to a tracing of the basic silhouette or style sketched for Activity #1.
Draw lines from one picture to the other highlighting the features that make it fit the basic fashion term.
Give the name of your current source (magazine, newspaper, store or brand name) and the date of publication.

ACTIVITY #3:

Select ten of the best selling items in your stock today.
Write a sentence describing each item you choose.
Be sure to include in your sentence a basic fashion term illustrated on the next pages.

ACTIVITY #4:

Get a partner and play the game with the Flash Cards.
Hold the flash card up for 10 seconds only (count 1001, 1002, etc.)
Two points are given for each correct answer.
Keep score by individuals or teams, depending on how many are playing the game at one time.

Training Activities

Can be found on preceeding page.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP. Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Before you do a QUEST, do MI-KS-82-80   -805A, and -805B.

The QUEST activity is included in the Part 3 packet.

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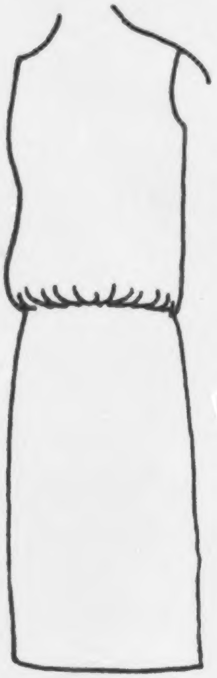

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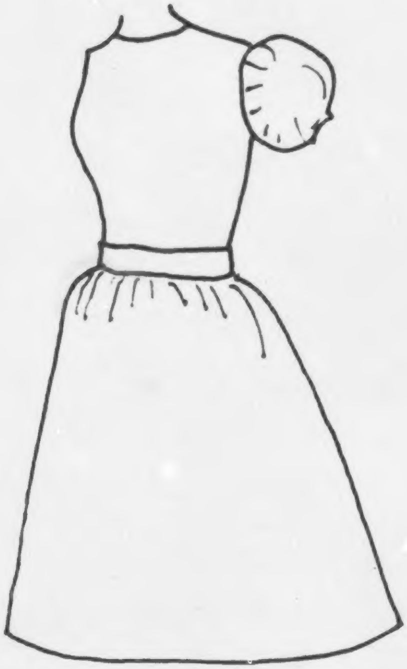

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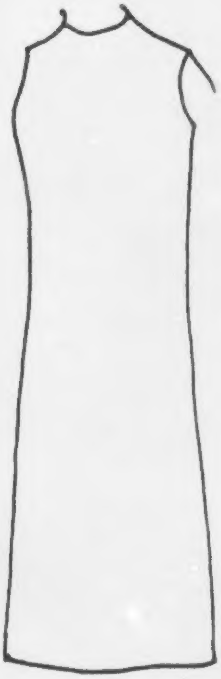

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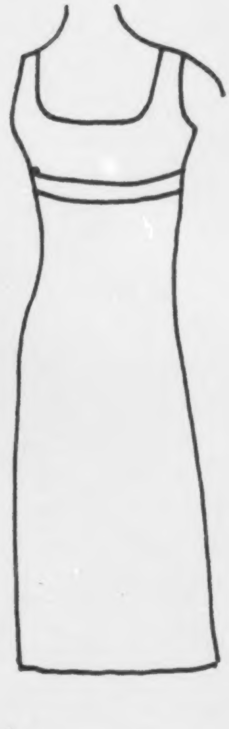

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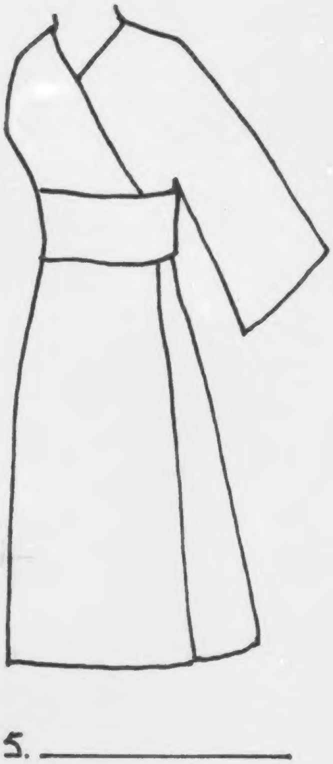

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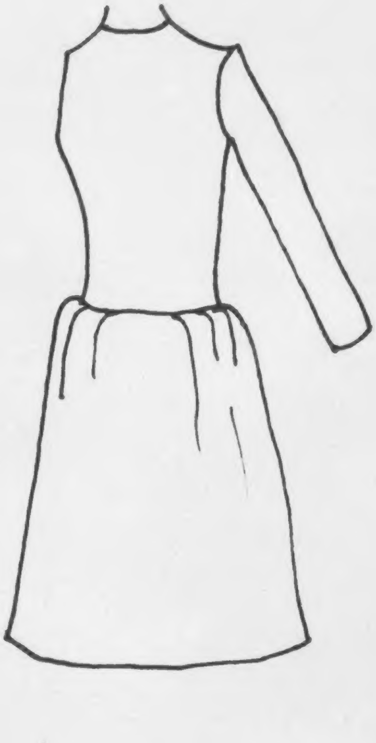

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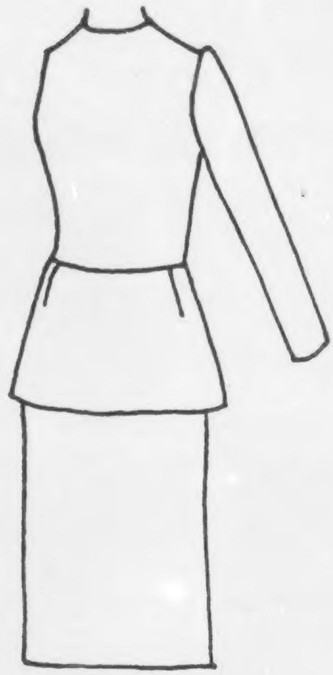
DRESS STYLES:



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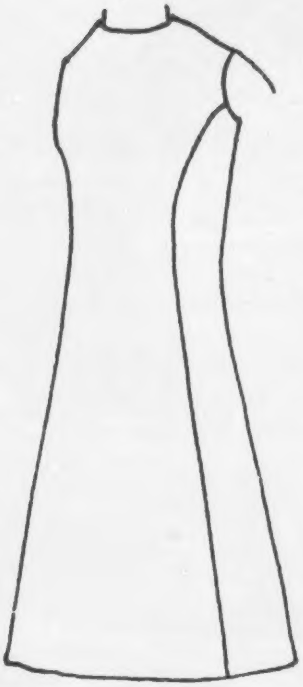

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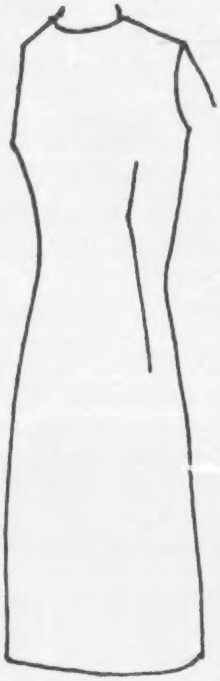

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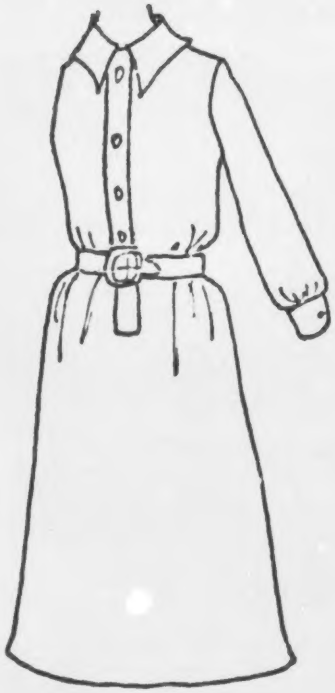

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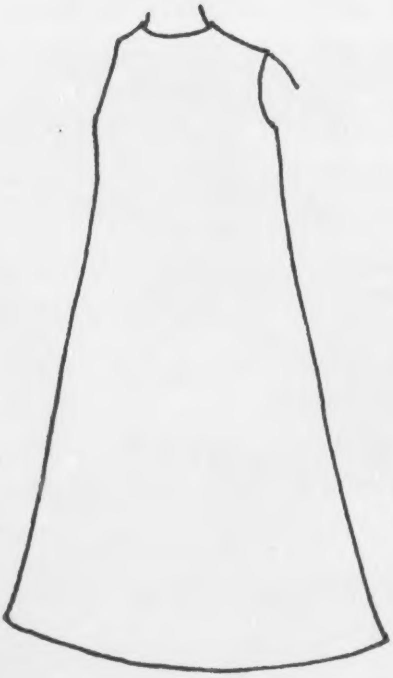

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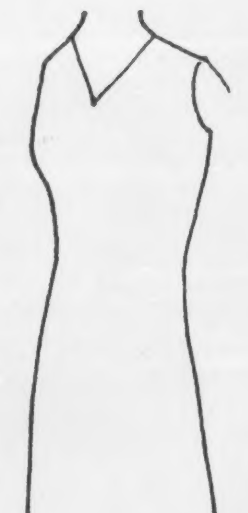

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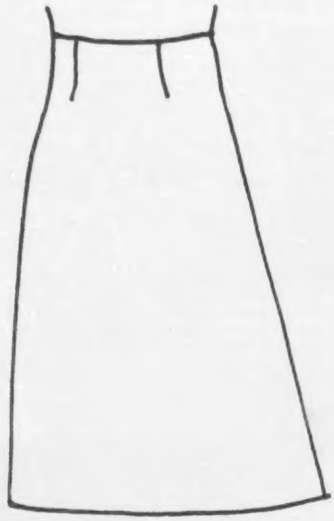

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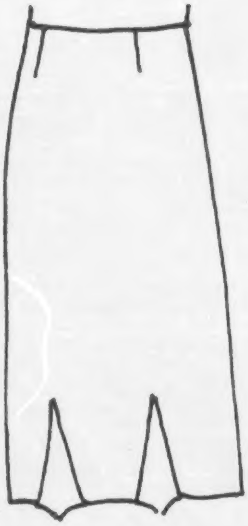

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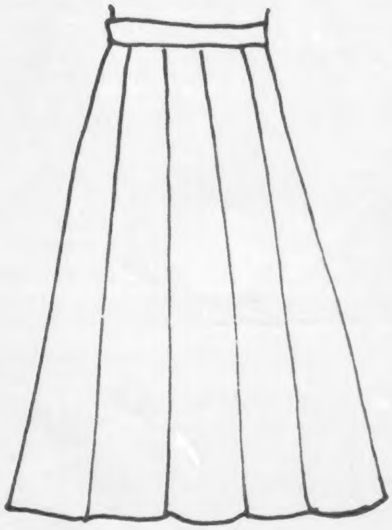

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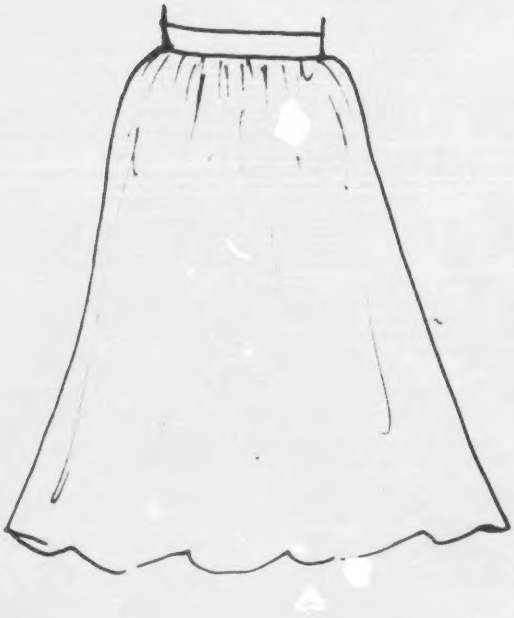

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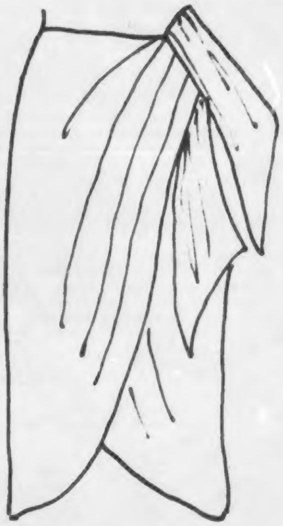

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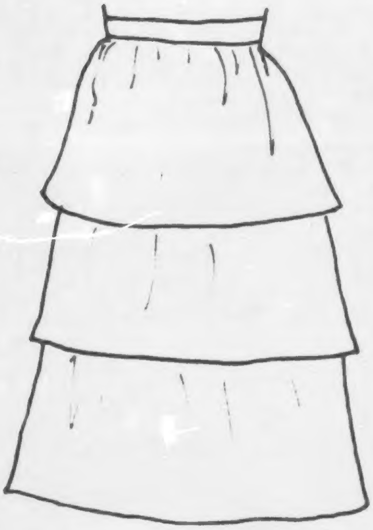


6. ______________

GLOSSARY FOR DRESSES AND SKIRTS

A-LINE - a dress or skirt that skims the waistline and flares to the hem.

BLOUSON (BLUE-sun)- a dress or blouse silhouette with a loose top gathered into a waistline that appears dropped. The effect, even in a dress, is that of an overblouse.

BOUFFANT OR BALLET - a dress with a full skirt and a tight waistband. The bouffant is the traditional ballet dancer's costume and is also a basic style for children's wear.

CHEMISE (shem-EASE) - a straight dress silhouette lacking a waistline (sometimes) called a "sack"). A loose, short slip worn as a woman's undergarment is also a chemise.

DIRNDL (DURN-dil) - a full, gathered skirt. May also be used for a dress with a full skirt gathered at the waist with a close-fitting bodice, a low round or square neckline. The dress originated in Tyrol, a province of Austria.

EMPIRE (aum-PEER) - a dress with the waistline placed under the bust. This was the style worn by Empress Josephine during the French Empire period of 1804 to 1814.

GODET (go-DAY) - a skirt with triangular inserts near the hem which adds flare.

GORED - a skirt or dress with shaped panels that add fullness to the garment.

KIMONO (ka-MO-na) - the native dress of Japan, worn by both men and women. It has short, wide sleeves that are cut with the back and front of the kimono from one piece of cloth. An obi, or wide sash, circles the waist and holds the garment together.

MOYENAGE (mwa-yah-NAZH) - a dress with a tight sleeves, a low snug waist, and a full skirt.

PEPLUM - a flared, hip-length tier attached at the waistline of a dress, coat, jacket or blouse.

PRINCESS - a close-fitting dress or coat that is gored and has a full skirt. There is no break at the waistline.

SARONG - a skirt adapted from the native dress of the Phillipine Islands. It is a long piece of fabric that wraps around the lower part of the body and ties at the waist.

SHEATH- a straight slim-fitting skirt or dress that has no fullness and usually no belt.

SHIRTWAIST - a dress adapted from a man's shirt. It has a front closing, may have a belt and can be straight, flared, pleated, or gored. It can have short, long, or no sleeves and can have a collar or be collarless.

TIERED - a skirt with layers of flounces.

TRAPEZE - an exaggerated A-line style dress or coat first introduced by French designer Christian Dior in 1955. The trapeze is also called the "tent" and is widely used in maternity clothes.

TRUMPET - a skirt with pleats or godets placed near the hem to form a flare like that of a trumpet.

code: MI-KS-82-809

title: FASHION VOCABULARY - IDENTIFICATION OF COATS, JACKETS, PANTS

author: Marilyn Van Demark

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Reference materials on fashion ... or at least a resource list of places in your community where the students can obtain fashion information.

Pattern books, magazines with fashion illustrations which could be cut or traced and books with fashion illustrations which could be traced.
Cut apart the flash cards. Have the students attach them to card stock. Have the students write the correct answers on the back of the cards. Play a game!

application

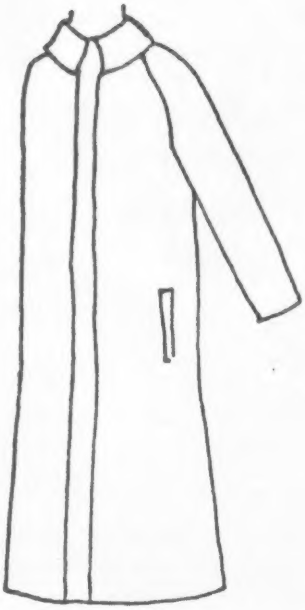
ANSWER KEY: Page(s) - T6

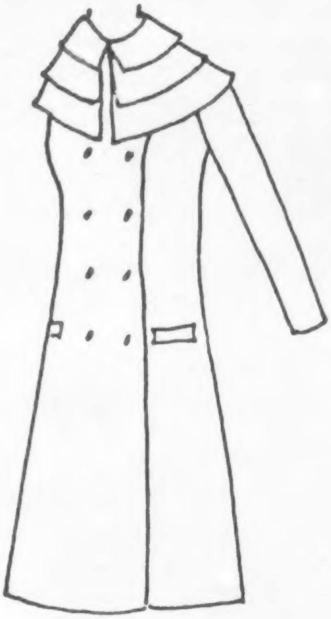
The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

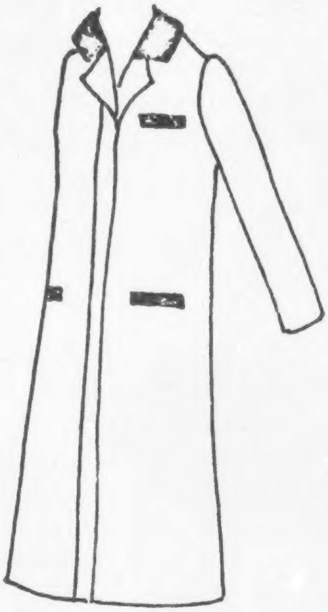
job advancement

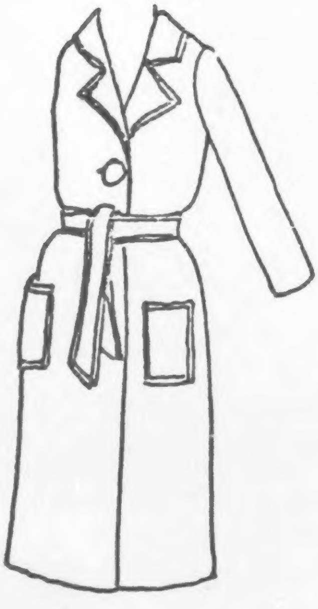
ANSWER KEY: Page(s) - T 11, 12, 13

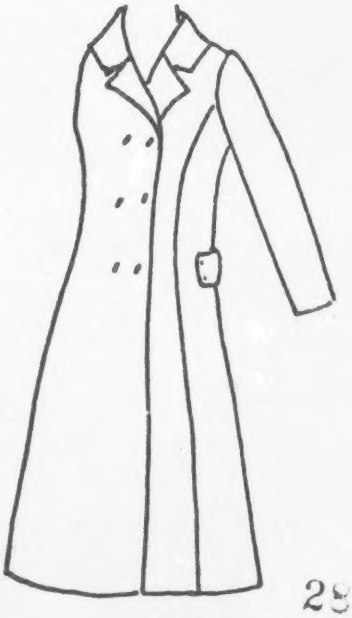
RUN OFF AND CUT APART FOR FLASH CARDS...

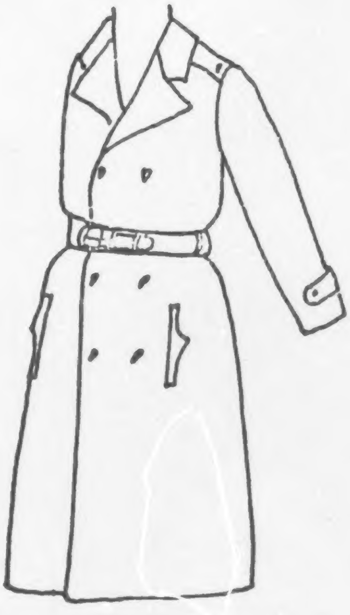












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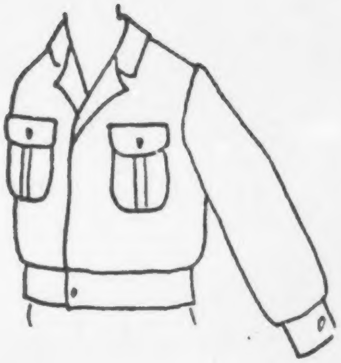
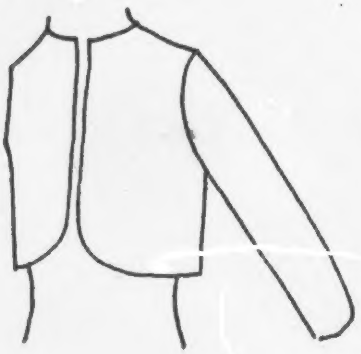
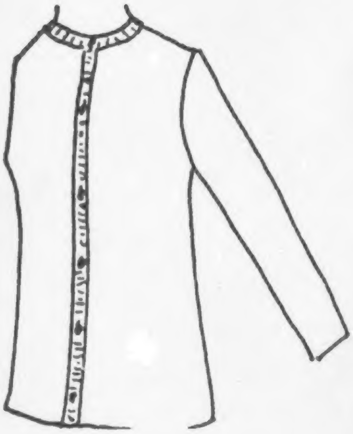
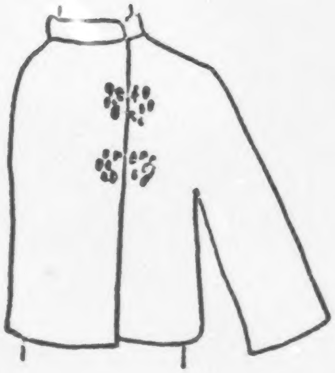
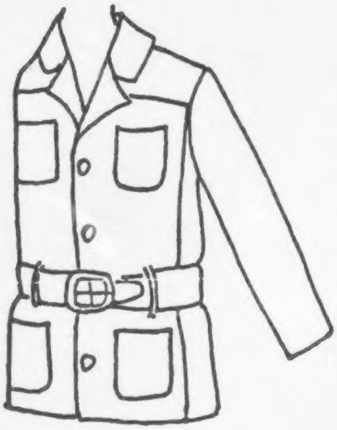
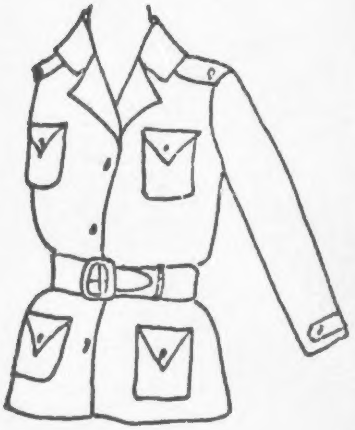




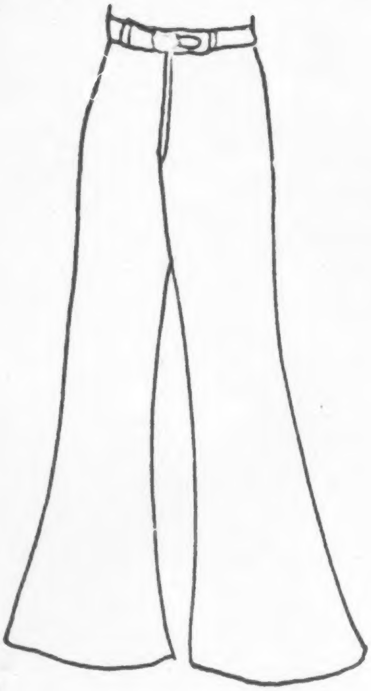


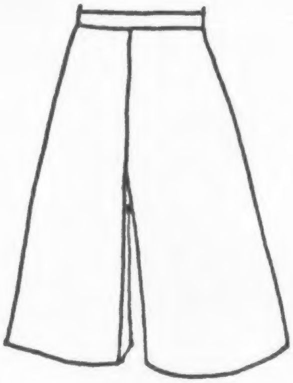


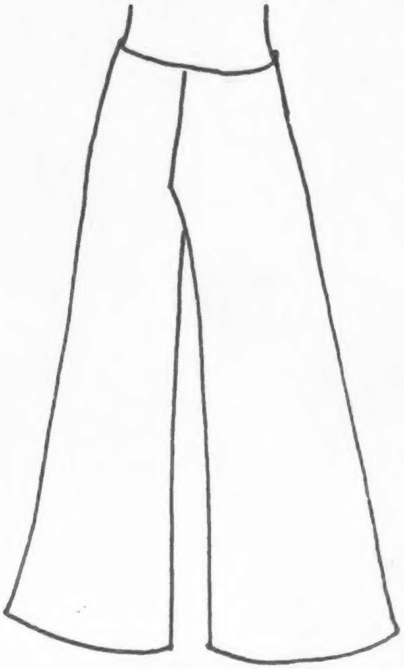


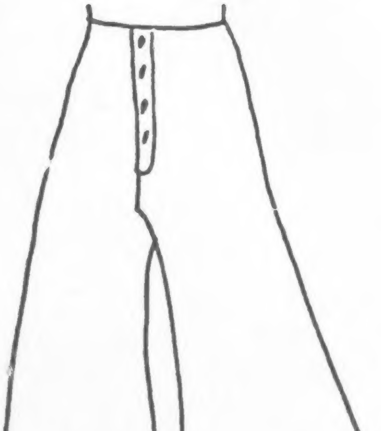


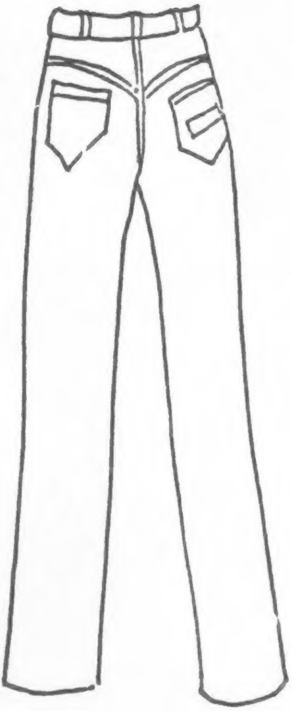
RUN OFF AND CUT APART FOR FLASH CARDS...

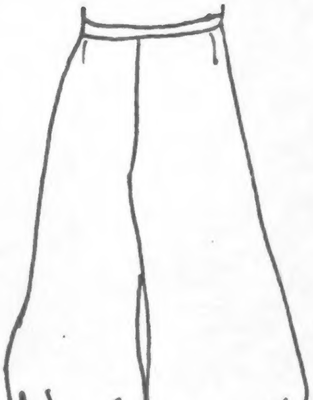












NAME: ______________________________
MERCHANDISE INFORMATION
FASHION VOCABULARY - IDENTIFICATION OF COATS, JACKETS AND PANTS
APPLICATION

Describe the following terms:

1. GAUCHOS -
2. BATTLE JACKET -
3. CARRICK -
4. NORFOLK -
5. JEANS -
6. BOLERO -
7. REEFER -
8. KNICKERS -
9. CARDIGAN -
10. POLO -
11. SAFARI JACKET -
12. MANDARIN -
13. HIP HUGGERS -
14. BALMACAAN -
15. BELL BOTTOMS -
16. CHESTERFIELD -
17. CULOTTES -
18. TRENCH COAT -

NAME: ____________________
MERCHANDISE INFORMATION
FASHION VOCABULARY - IDENTIFICATION OF COATS, JACKETS AND PANTS
APPLICATION KEY

Describe the following terms:

1. GAUCHOS - fitted hips, flare to middle of calf

2. BATTLE JACKET - single breasted, banded at waist line

3. CARRICK - fitted, 3 capes in decreasing sizes over shoulder

4. NORFOLK - single-breasted, hip length, belted, box pleats front & back

5. JEANS - hip yoke, front zipper, straight or flare leg

6. BOLERO - short, rounded hem which ends above the waist

7. REEFER - princess style

8. KNICKERS - loose pants gathered below knee into snug band

9. CARDIGAN - collarless and buttons down the front

10. POLO - boxy, patch pockets, welt seams, full or 1/2 belt

11. SAFARI JACKET - light weight, lapels, 4 pockets, epaulets & belt

12. MANDARIN - small stand-up collar, kimono sleeve, side slits

13. HIP HUGGERS - sit on hip 2" below waist, legs straight or flared

14. BALMACAAN - loose fit, raglan sleeve, slash pocket, reversible

15. BELL BOTTOMS - narrow hip and flared from knee

16. CHESTERFIELD - semi-fit, beltless, fly front, velvet collar

17. CULOTTES - pants that look like a skirt

18. TRENCH COAT - double-breasted, wide belt, military collar & epaulets

NAME: ______________________________

MERCHANDISE INFORMATION
FASHION VOCABULARY - IDENTIFICATION OF COATS, JACKETS, PANTS
JOB ADVANCEMENT

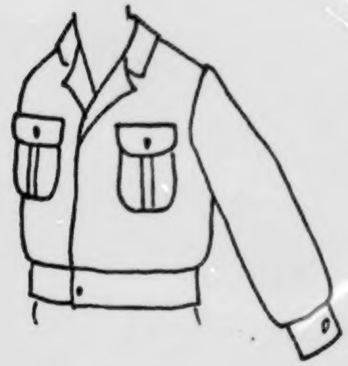
Write the basic fashion term from the list, on the line next to the illustration which it describes.

Put an "X" on the line or area of the illustration which identifies the illustration with the term.

Identify with a "*" the shape, silhouette or style you recognize as current in today's fashion.

1. GAUCHOS
2. BATTLE JACKET
3. CARRICK
4. NORFOLK
5. JEANS
6. BOLERO
7. REEFER
8. KNICKERS
9. CARDIGAN
10. POLO
11. SAFARI JACKET
12. MANDARIN
13. HIP HUGGERS
14. BALMACAAN
15. BELL BOTTOMS
16. CHESTERFIELD
17. CULOTTES
18. TRENCH COAT

JACKET STYLES:



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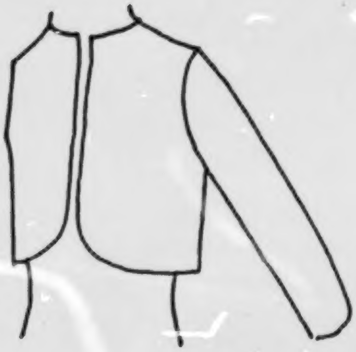

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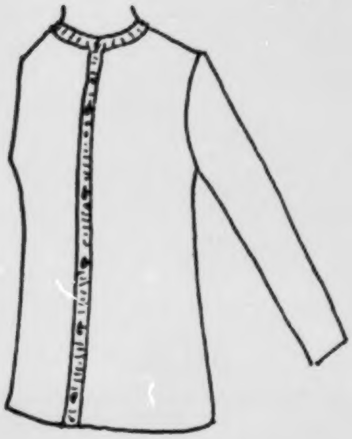

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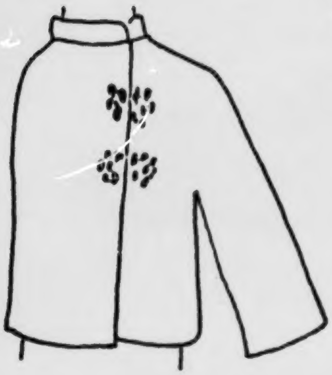

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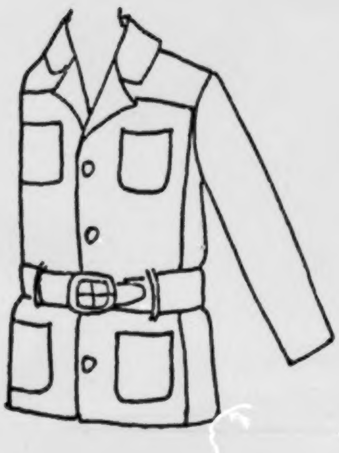

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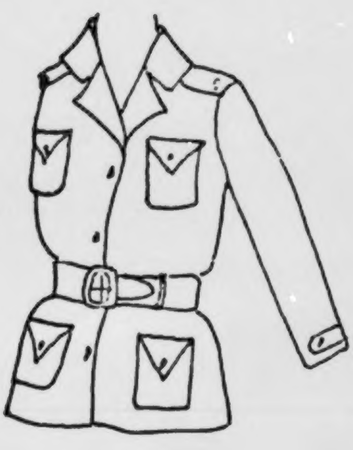

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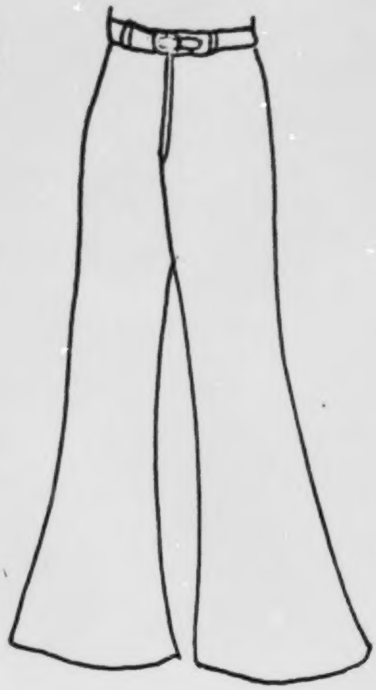
PANTS STYLES:



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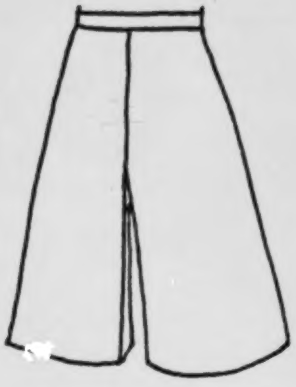

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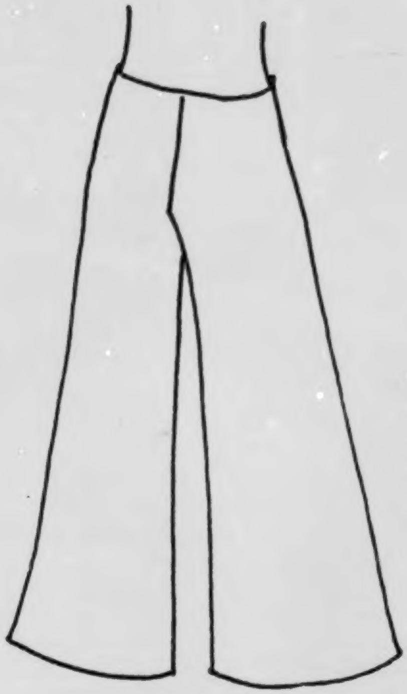

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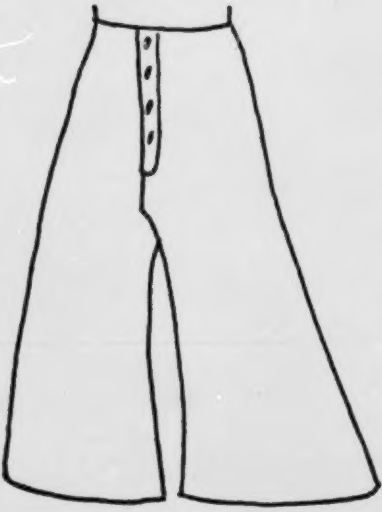

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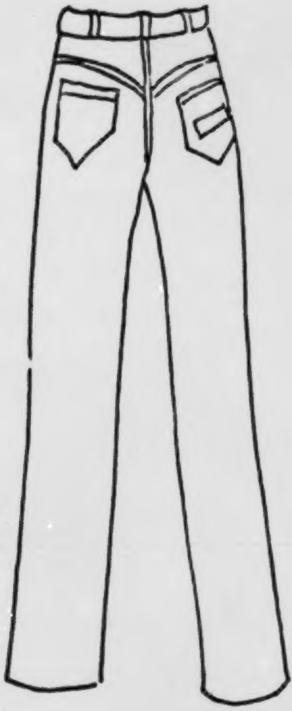

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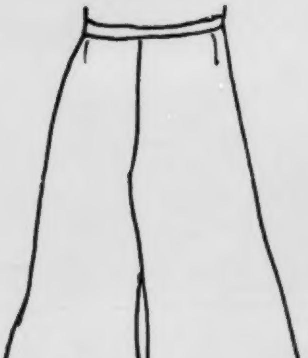

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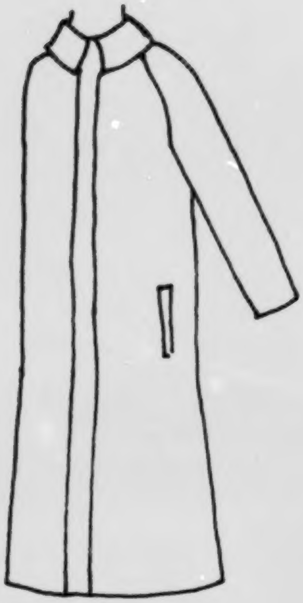
COAT STYLES:



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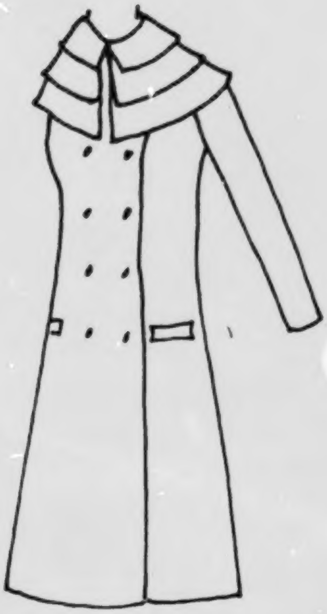

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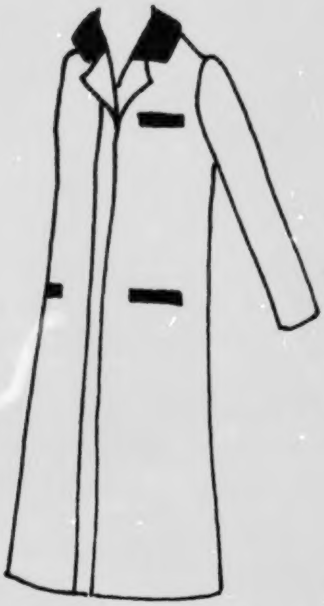

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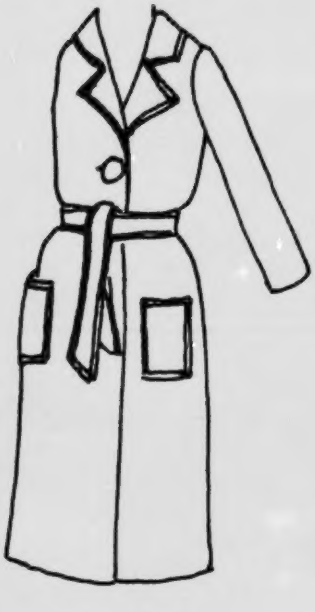

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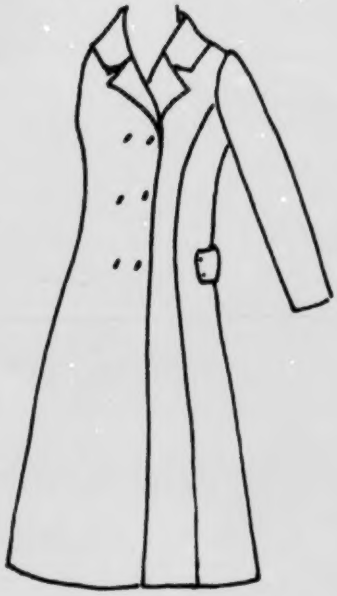

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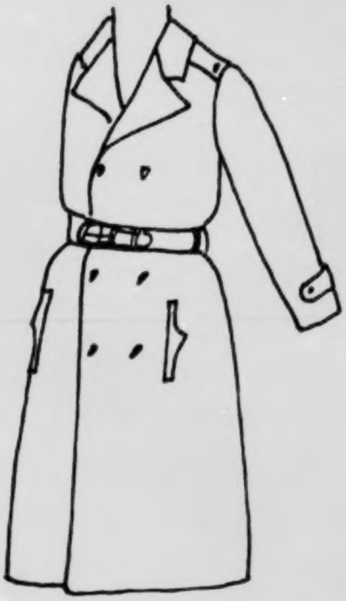
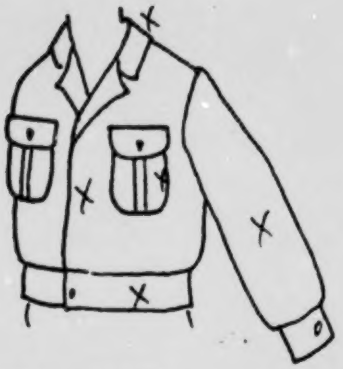
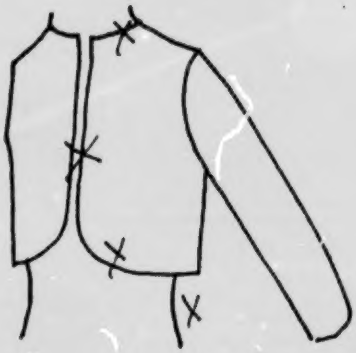


6. ____________________

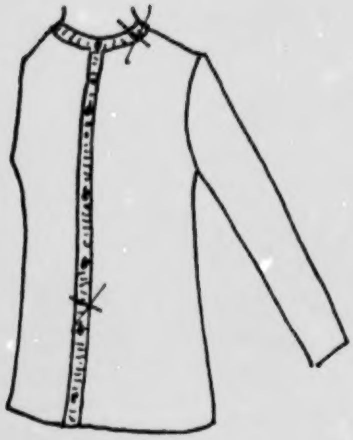
JACKET STYLES:



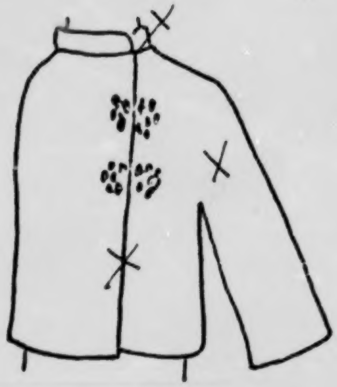
1. BATTE JACKET
EISENHOWER JACKET



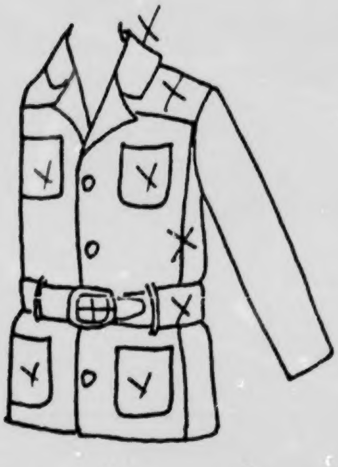
2. BOLERO



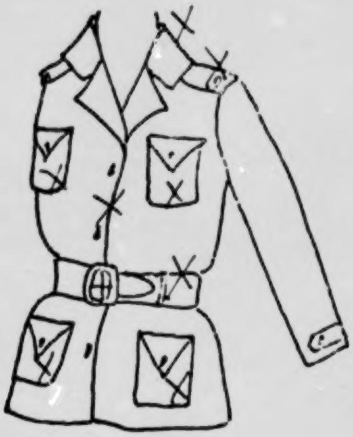
3. CARDIGAN



4. MANDARIN

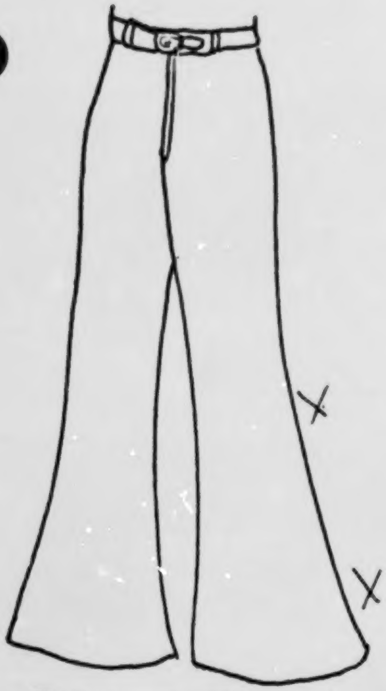


5. NORFOLK

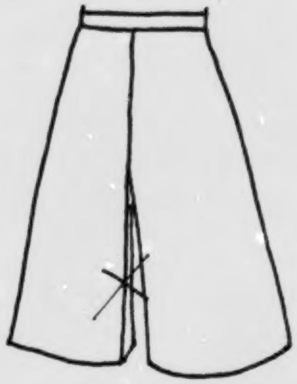


6. SAFARI

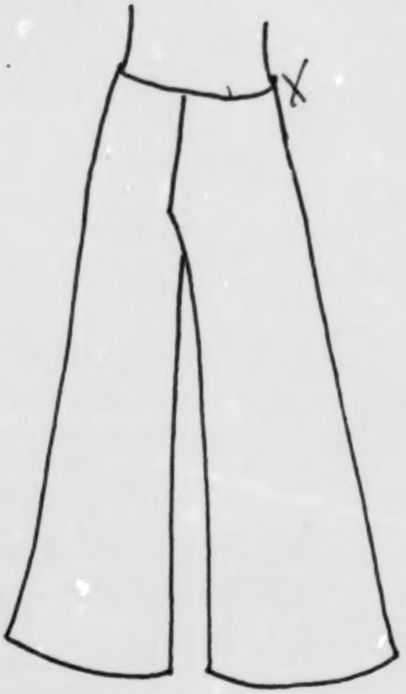
PANTS STYLES:



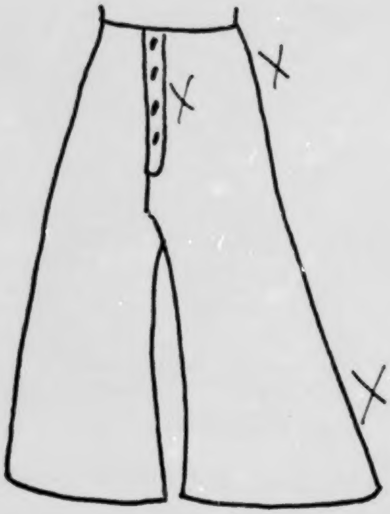
1. BELL-BOTTOMS



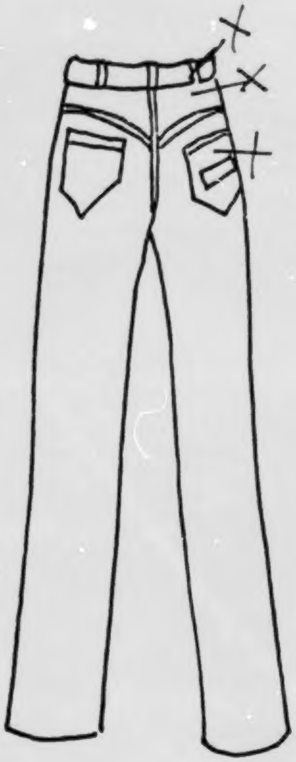
2. CULOTTES



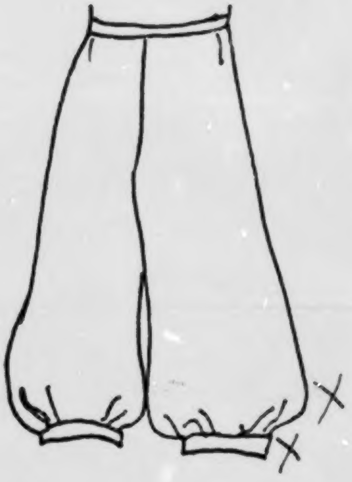
3. HIP-HUGGERS



4. GAUCHOS

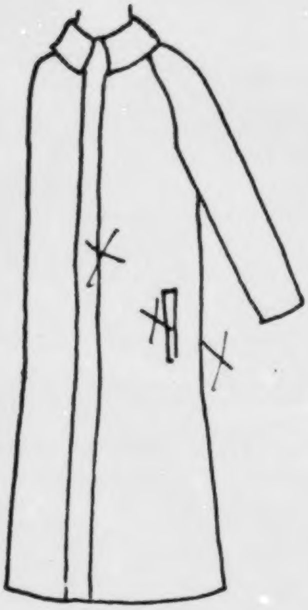


5. JEANS

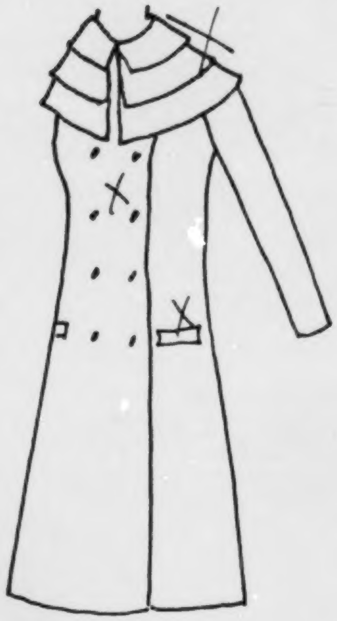


6. KNICKERS

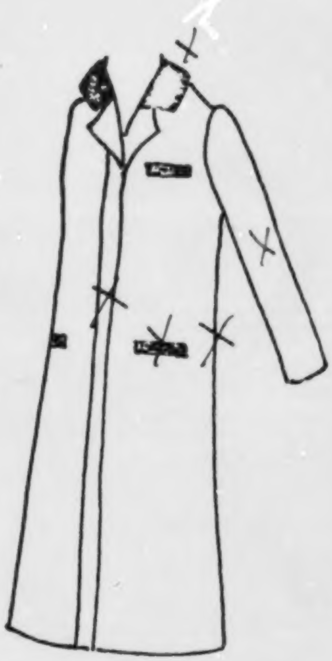
COAT STYLES:



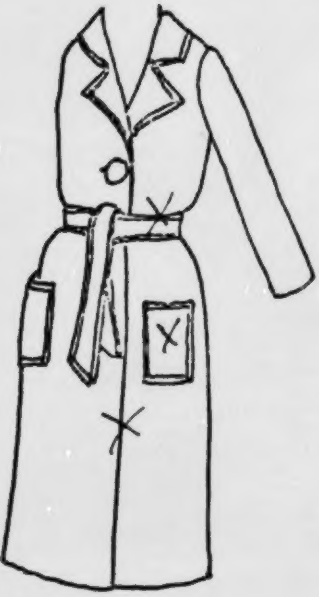
1. BALMACAAN



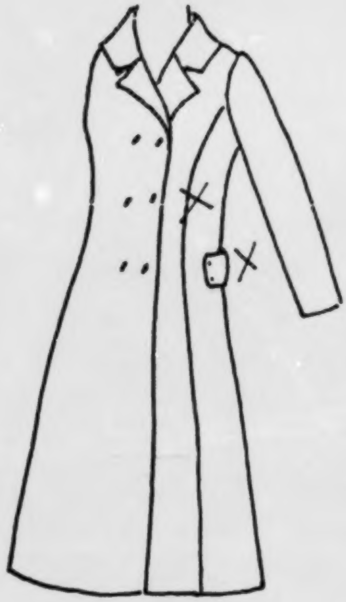
2. CARRICK



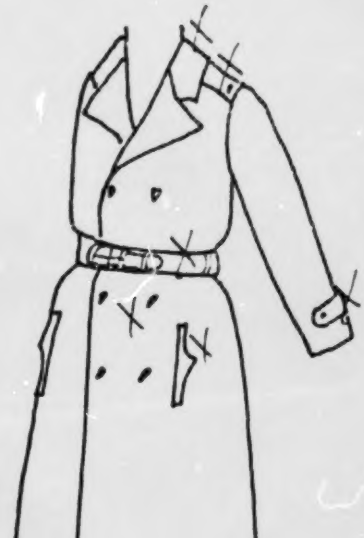
3. CHESTERFIELD



4. POLO COAT



5. REEFER



6. TRENCH COAT

code: MI-KS-82-809
title: FASHION VOCABULARY--IDENTIFICATION - COATS, JACKETS, PANTS
author: Marilyn Van Demark

HERO HELP

Help Wanted

PLACE MARKS ON SEPARATE SHEET OF PAPER

A fashion connoisseur knows the fashion "talk" for not only what is "in" today but what has been the "rage" in fashion's history. Tomorrow's fashion may well be based on what Josephine wore for Napoleon.

To be able to gain a customer's confidence you must be able to recognize and use the correct terms for the basic silhouettes of fashion.

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Recognize basic fashion shapes, silhouettes and styles of coats, jackets and pants.
2. Name basic shapes, silhouettes and styles of coats, jackets and pants.
3. Identify current fashion with the basic fashion terms.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 4.

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

ACTIVITY #1:

Pictured on the next pages are a number of basic coat, jacket & pant shapes, silhouettes and styles. Some you will recognize as being used in today's designs, others may seem strange to you today...but, tomorrow?

Look in the "Glossary of Definitions" and match up the pictures with the word descriptions. Star the ones you recognize as available in stock at your store today.

ACTIVITY #2:

Look through current magazines, pattern books and newspapers for current ads. (Be sure to get permission before tearing out illustrations.)
Cut out or trace the illustration. Place it on a page next to a tracing of the basic silhouette or style sketched for Activity #1.
Draw lines from one picture to the other highlighting the features that make it fit the basic fashion term.
Give the name of your current source (magazine, newspaper, store or brand name) and the date of publication.

ACTIVITY #3:

Select ten of the best selling items in your stock today.
Write a sentence describing each item you choose.
Be sure to include in your sentence a basic fashion term illustrated on the next pages.

ACTIVITY #4:

Get a partner and play the game with the Flash Cards.
Hold the flash card up for 10 seconds only (count 1001, 1002, etc.)
Two points are given for each correct answer.
Keep score by individuals or teams, depending on how many are playing the game at one time.

Training Activities

ON PRECEDING PAGES.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

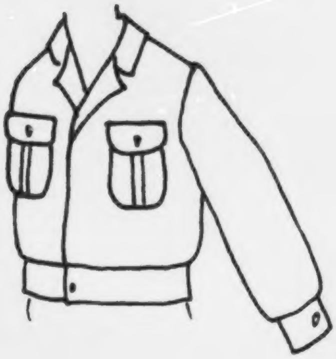
____

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Before you do the QUEST, do MI-KS-82-805, -805A, and -805B. The QUEST is included in -805B.

JACKET STYLES:



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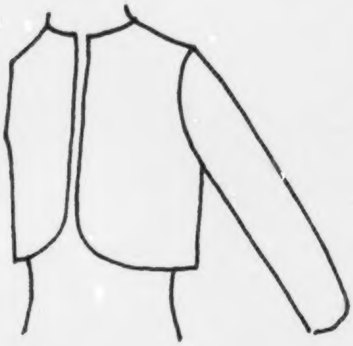

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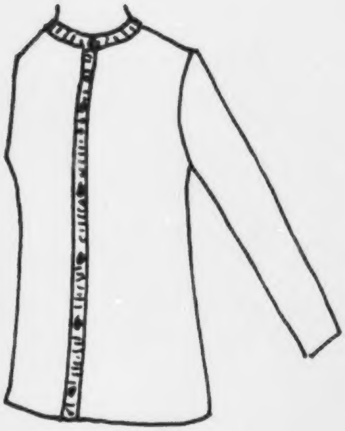

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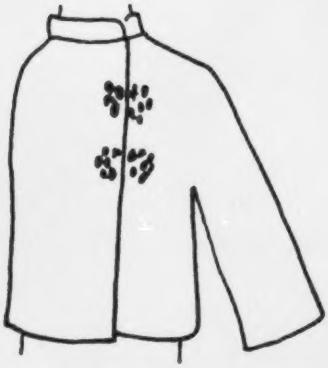

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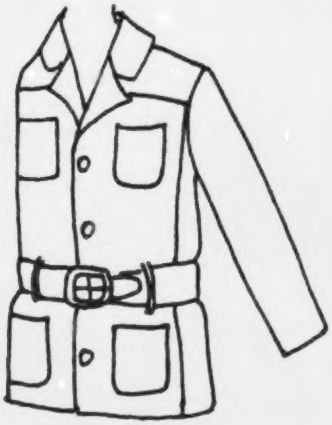

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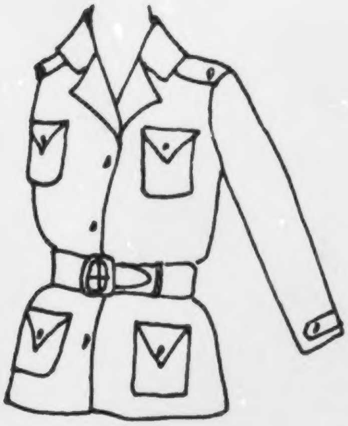
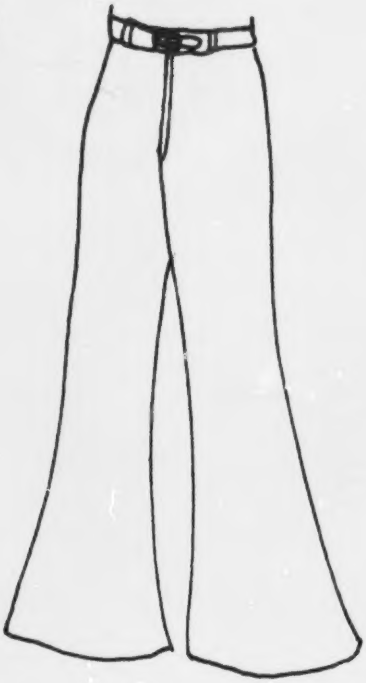


6. ________________

PANTS STYLES:



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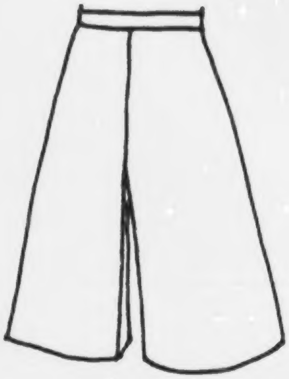

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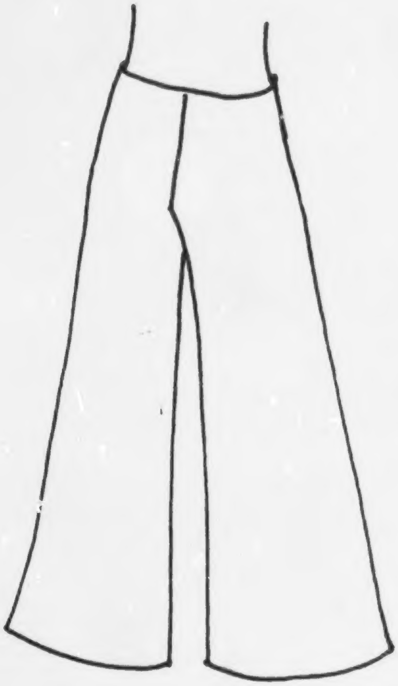

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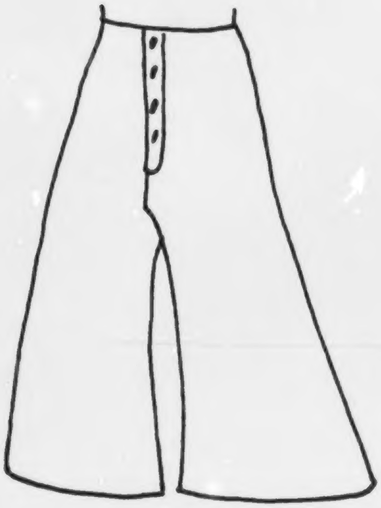

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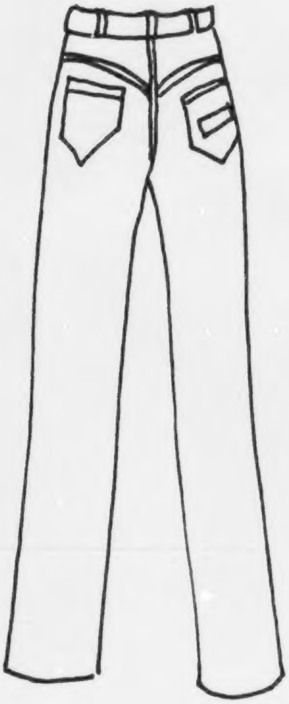

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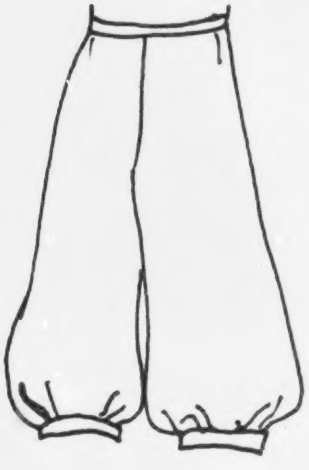

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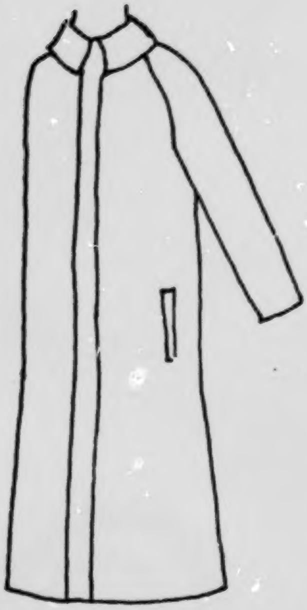

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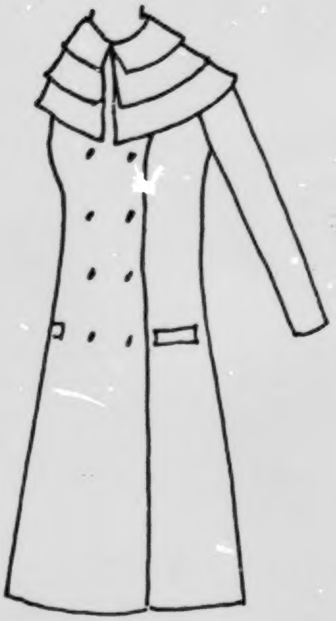

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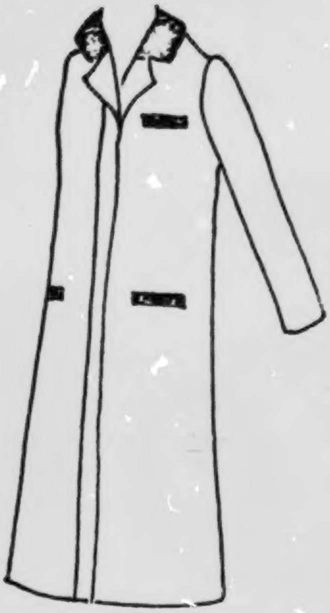

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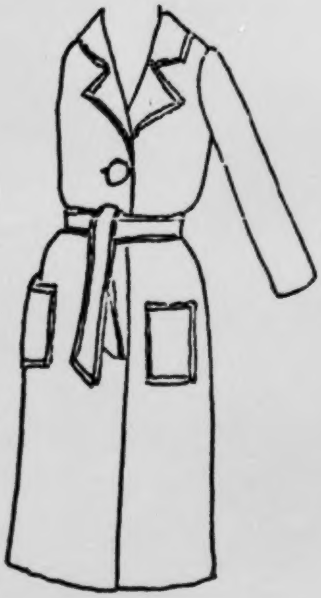

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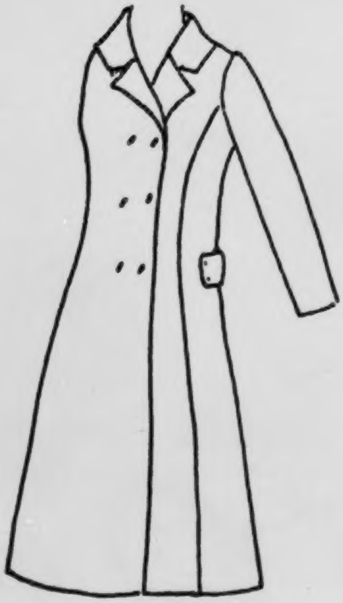

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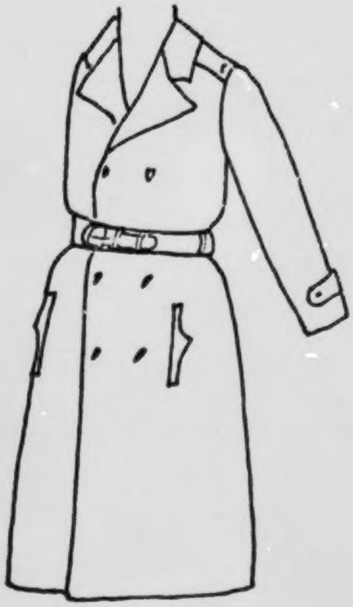

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GLOSSARY FOR COATS, JACKETS, SUITS

BALMACAAN - (BAL-ma-can) - a loose-fitting topcoat with raglan sleeves and slash pockets. It is usually of wool tweed or is homespun and often has water-repellent fabric on one side to make it reversible.

BATTLE JACKET - a jacket adapted from those worn by men in the U.S. Armed Forces during World War II. It is single-breasted, banded at the waist, and has patch pockets with flaps. It is also known as an "Eisenhower Jacket".

BOLERO - a short, above-the-waist jacket adapted from a native Spanish costume. The bolero is open in the front with a curved bottom hem, with or without sleeves.

CARDIGAN - a sweater, dress, jacket or coat for men, women or children, that is collarless and buttons down the front. It can have either a round or V-neck and is usually banded around the neck and down the front.

CARRICK - a fitted coat with three capes, each decreasing in size, adapted from the men's Victorian coat.

CHESTERFIELD - a semi-fitted coat, single- or double-breasted, beltless, with flap pockets, fly front and a velvet collar. The chesterfield was originally for men, but is worn by women also.

MANDARIN - a coat or jacket adapted from the Chinese costume of mandarins (high officials) during the Chinese empire. It has a small stand-up collar, kimono sleeves, side slashes and an asymmetric closing.

NORFOLK - a single-breasted, hip length, belted jacket with patch pockets and yoke, and box pleats in the front and back. It is worn by both men and women.

POLO COAT - a boxy, single or double-breasted coat with patch pockets, large buttons, welt seams and a half or full belt. Originally it was made of natural-color camel's hair, but is now in other fabrics and colors.

REEFER - a single or double-breasted woman's coat that is princess styled.

SAFARI JACKET - a jacket generally of a lightweight fabric, with lapels, four pockets, epaulets and a belt, adapted from the jacket sportsmen wear on safaris.

TRENCH COAT - adapted from the World War I English Officers' coat, it is used by men and women as a raincoat or sport-coat. It is double-breasted, with a wide belt, military collar, pockets and shoulder flaps.

GLOSSARY FOR PANTS

BELL BOTTOM PANTS - men's and women's pants that are narrow through the hips, then form a wide flare from the knee down. They can be cuffed and can have wide belt loops and pockets.

CULOTTES - women's short pants that look like a skirt, often with concealing front pleats, originally intended for golfing.

GAUCHO PANTS - pants inspired by those of the South American cowboys. The pants have fitted hips, then flare into the middle of the calf where they stop. A version with a narrower flare is called "boot pants."

HIP HUGGER PANTS - men's and women's pants that sit on the hipbone rather than on the waist. The rise, or distance between the waist and crotch, is short. The legs can be straight or flared.

JEANS - men's, women's and children's pants with yokes (western styling), front zipper, pockets in the yoke, and straight or flare leg. They were originally made in cotton jean cloth, but now are made in many fabrics.

KNICKERS - shortened form of the term "knickerbockers." Knickers are loose pants for men and women that are gathered below the knee into a snug band. They are also called "plus fours."

code: MI-KS-82-810

title: FASHION VOCABULARY AND IDENTIFICATION: SLEEVES, NECKLINES, COLLARS

author: Marilyn Van Demark

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Reference materials on fashion ..or at least a resource list of places in your community where students can obtain fashion information. Pattern books, magazines with fashion illustrations which could be cut or traced and books with fashion illustrations which could be traced. Cut apart the flash cards on T2 and T3. Have the students attach them to card stock. Have the students write the correct answers on the back of the cards. Then you have a flash card set ready for one or more students to play a game.

application

ANSWER KEY: Page(s) - T5.

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T9 and T10.

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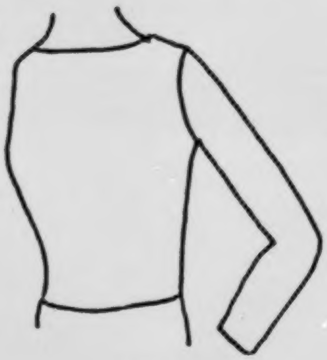

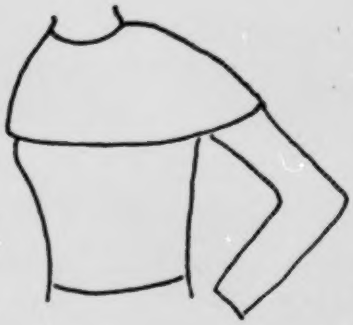

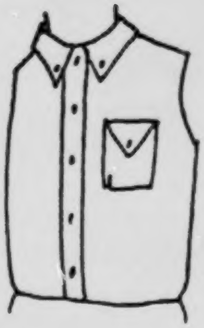

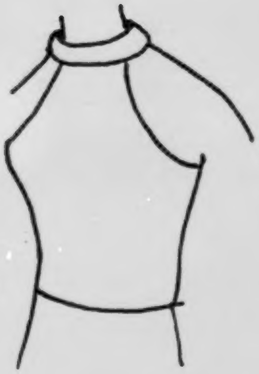

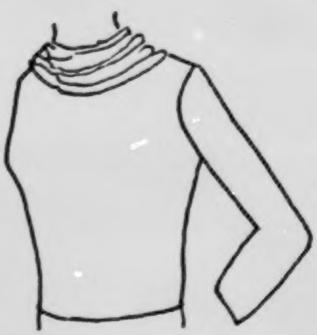

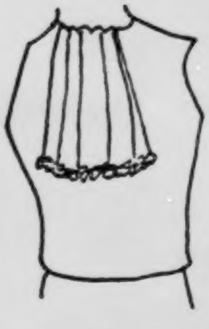

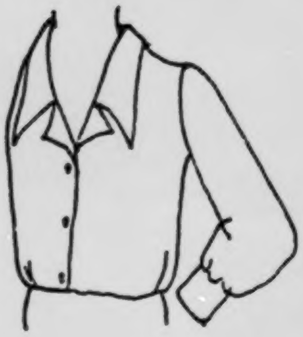

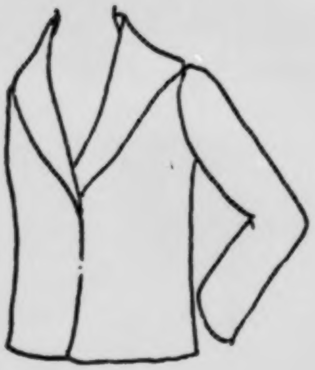

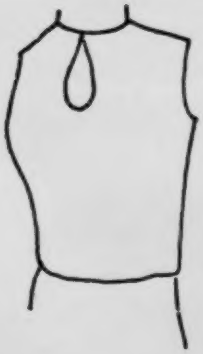

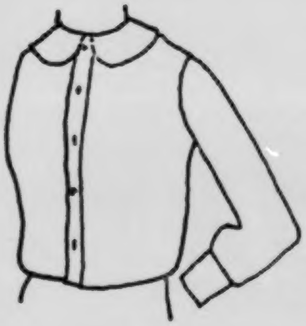

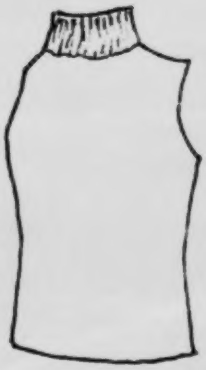

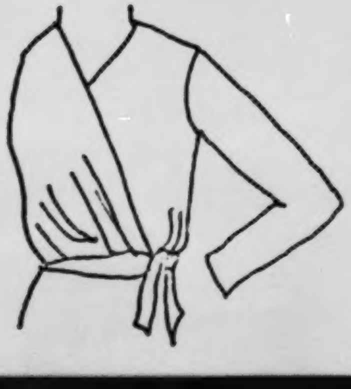

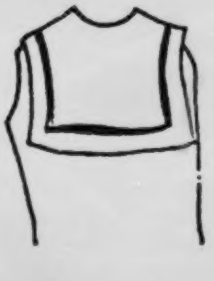

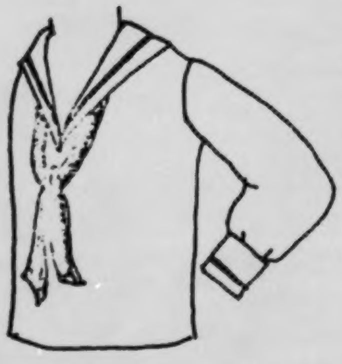

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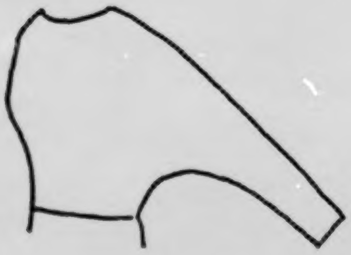
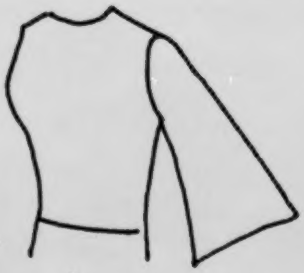
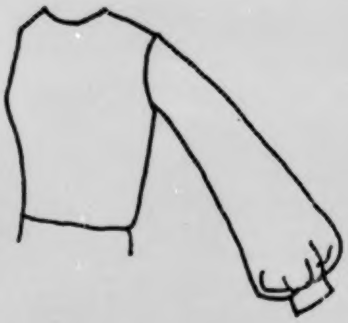
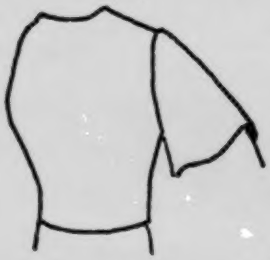
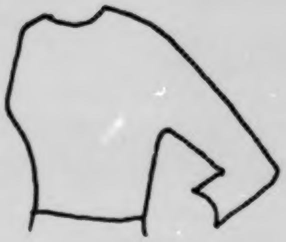
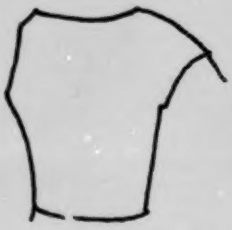


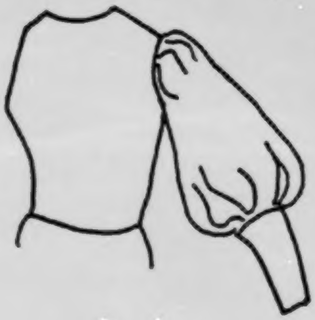


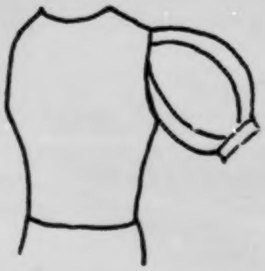


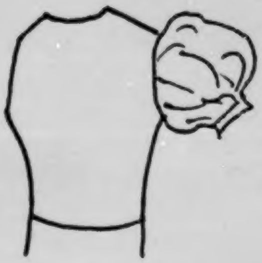


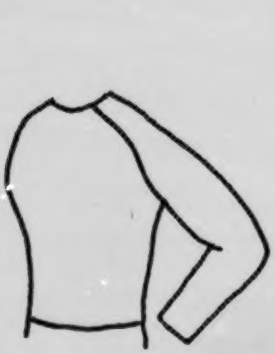


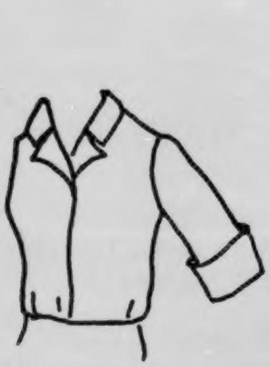


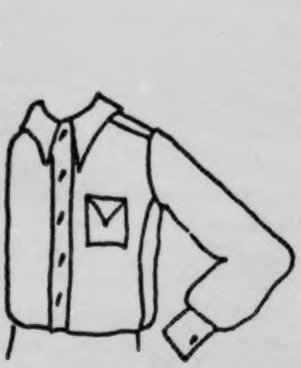












MERCHANDISE INFORMATION
FASHION VOCABULARY AND IDENTIFICATION OF NECKLINES, COLLARS AND SLEEVES

Application: Write in descriptions of the following:

1. SHAWL COLLAR:
2. BISHOP:
3. BATEAU:
4. SAILOR COLLAR:
5. COWL:
6. SHIRT SLEEVE:
7. JABOT:
8. SURPLICE:
9. BERTHA:
10. LEG-O-MUTTON:
11. KEYHOLE:
12. MELON:
13. BUTTON-DOWN COLLAR:
14. TURTLENECK:
15. HALTER:
16. RAGLAN:
17. PETER PAN:
18. BATWING:
19. DOLMAN:
20. CONVERTIBLE COLLAR:
21. MIDDY BLOUSE:
22. PUFF:
23. BELL:
24. CAPELET:
25. DROP SHOULDER:
26. ROLL-UP:

MERCHANDISE INFORMATION

FASHION VOCABULARY AND IDENTIFICATION OF NECKLINES, COLLARS AND SLEEVES

Application: *Key* Write in descriptions of the following:

1. SHAWL COLLAR: *one piece, rolled collar*
2. BISHOP: *long, set-in sleeve...narrow cap, flares and gathers into cuff*
3. BATEAU: *boat neck, high front & back, further from neck at sides*
4. SAILOR COLLAR: *large square flap in back slants to 'V' in front*
5. COWL: *bias-cut, drapes in front*
6. SHIRT SLEEVE: *long, set-in, not full, with cuff*
7. JABOT: *trim on front of neck...ruffles, pleats or lace*
8. SURPLICE: *V-neck, front wraps at waist*
9. BERTHA: *capelike collar*
10. LEG-O-MUTTON: *fullness gathered at shoulder & into long tight cuff*
11. KEYHOLE: *round neckline, closed at throat, tear-drop opening*
12. MELON: *short, full sleeve. Gores give puff*
13. BUTTON-DOWN COLLAR: *points button to shirt*
14. TURTLENECK: *high, snug collar that turns down*
15. HALTER: *sleeveless, backless, strap encircles neck*
16. RAGLAN: *a sleeve seam goes from neck over shoulder*
17. PETER PAN: *rounded collar lies flat*
18. BATWING: *full sleeve curves from waist to tight wrist*
19. DOLMAN: *long sleeve, wide armhole, to a narrow wrist*
20. CONVERTIBLE COLLAR: *straight-edge with points worn open or closed*
21. MIDDY BLOUSE: *low waist, long sleeve, tight cuff, large collar*
22. PUFF: *set-in, gathered at shoulder*
23. BELL: *flares into bell shape from below armseye*
24. CAPELET: *short cape attached at shoulder*
25. DROP SHOULDER: *shoulder line extends over the upper arm...a sleeve can be attached*
26. ROLL-UP: *a straight, casual, set-in sleeve that is hemmed and then rolled, usually to just above the elbow*

MERCHANDISE INFORMATION

FASHION VOCABULARY AND IDENTIFICATION OF NECKLINES, COLLARS AND SLEEVES

Job Progress

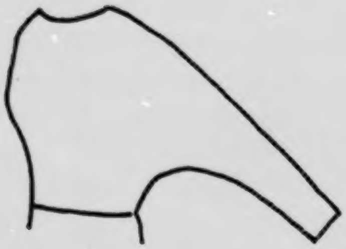
Write the basic fashion term from the list, on the line next to the illustration which it describes.

Put an "X" on the line or area of the illustration which identifies the illustration with the term.

Identify with a * the shape, silhouette or style you recognize as current in today's fashion.

1. Shawl Collar
2. Bishop
3. Bateau
4. Sailor Collar
5. Cowl
6. Shirt sleeve
7. Jabot
8. Surplice
9. Bertha
10. Leg-o-mutton
11. Keyhole
12. Melon
13. Button-down Collar
14. Turtleneck
15. Halter
16. Raglan
17. Peter Pan
18. Batwing
19. Dolman
20. Convertible Collar
21. Middy Blouse
22. Puff
23. Bell
24. Capelet
25. Drop Shoulder
26. Roll-up

SLEEVE STYLES:



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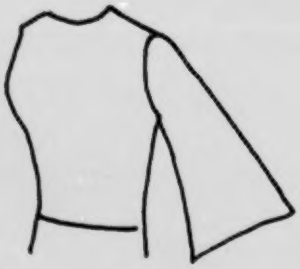

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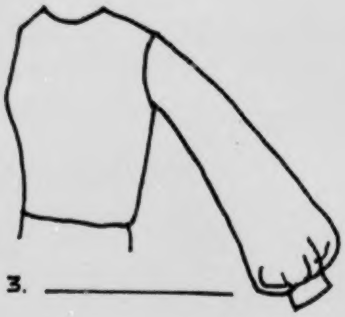

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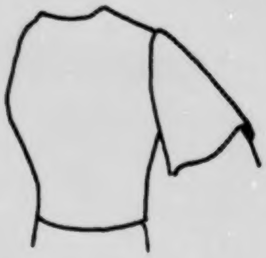

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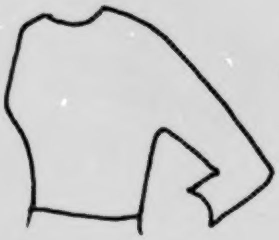

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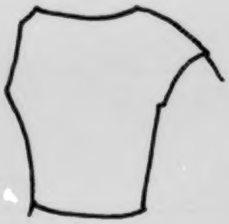

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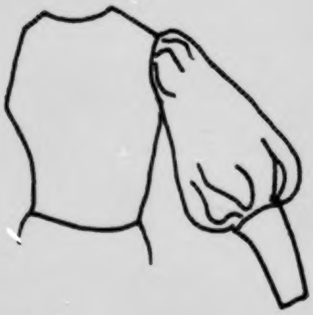

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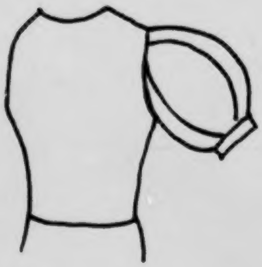

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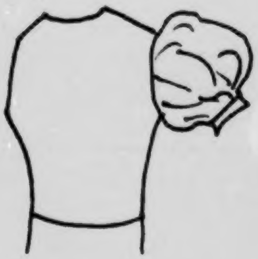

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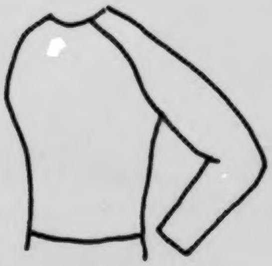

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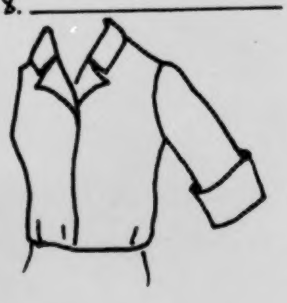

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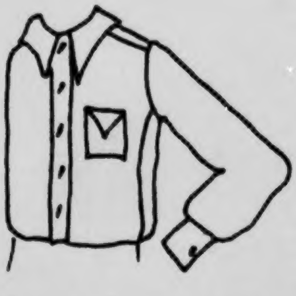

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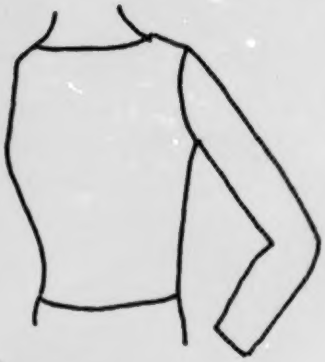
NECKLINES and COLLARS:



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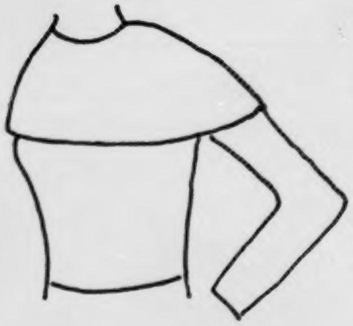

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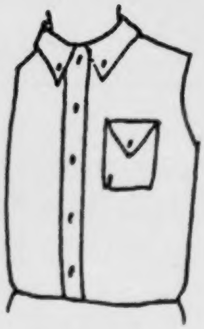

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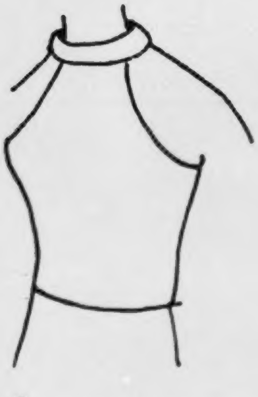

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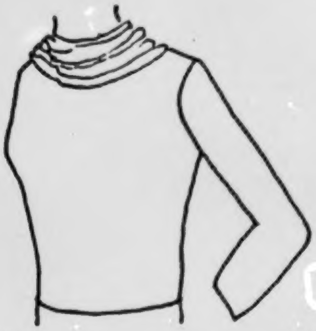

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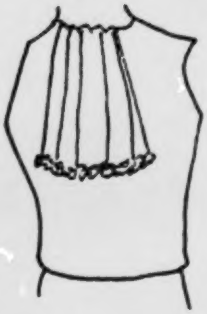

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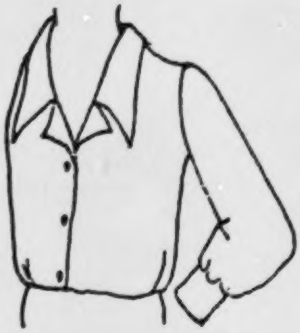

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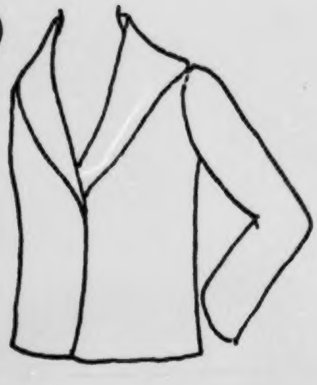

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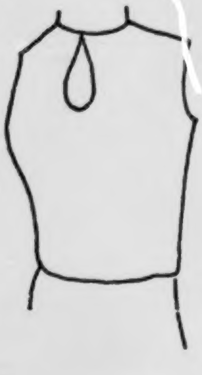

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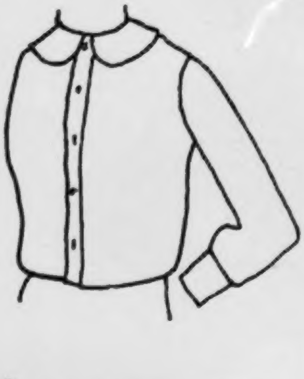

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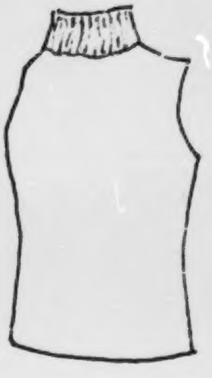

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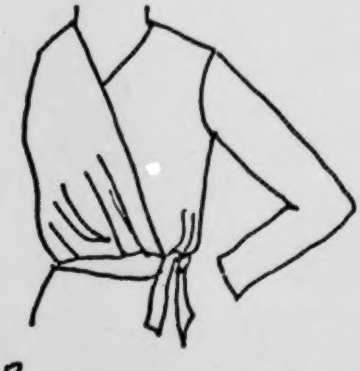

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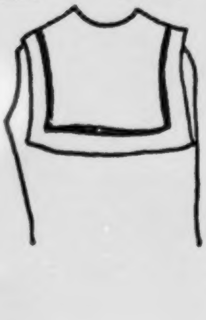

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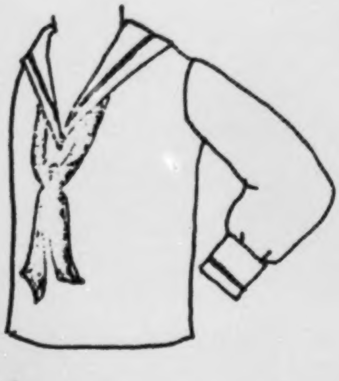

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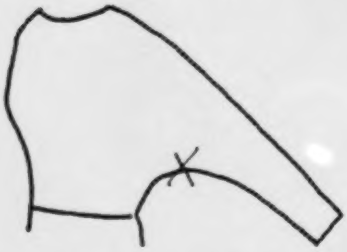
SLEEVE STYLES:

ANSWERS - JOB ADVANCEMENT



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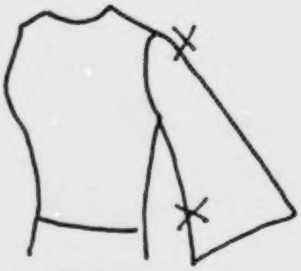

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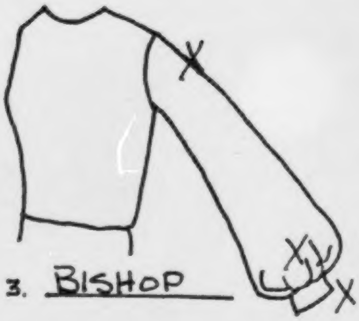

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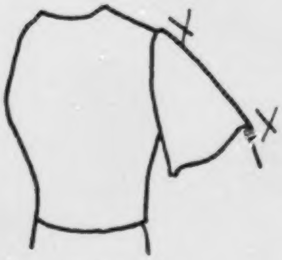

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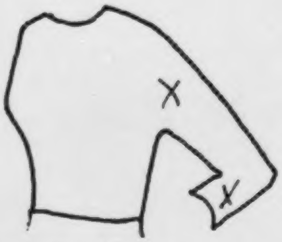

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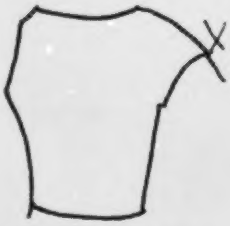

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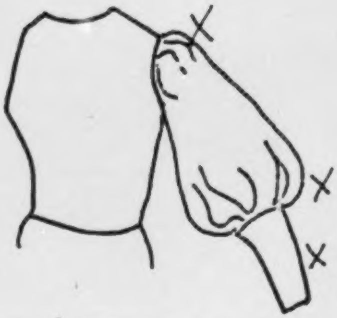

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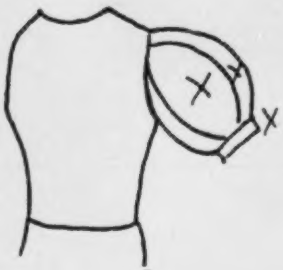

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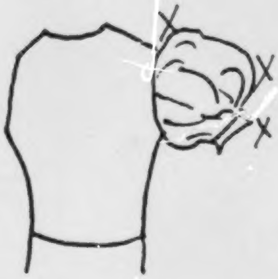

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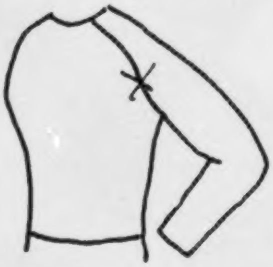

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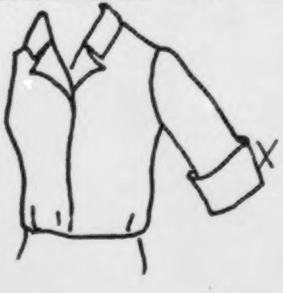

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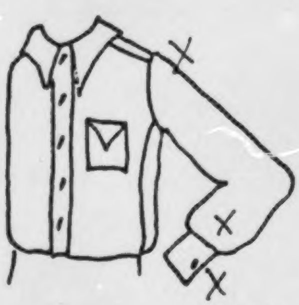

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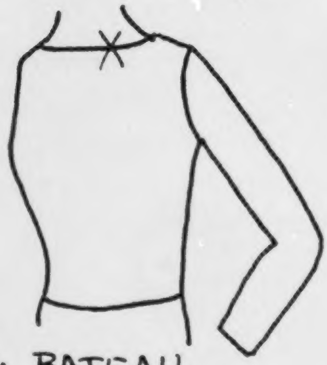
NECKLINES and COLLARS: ANSWERS - JOB ADVANCEMENT



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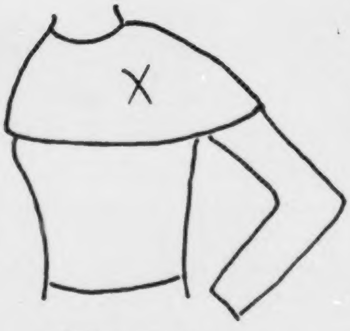

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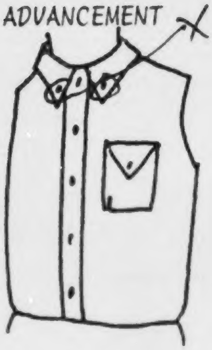

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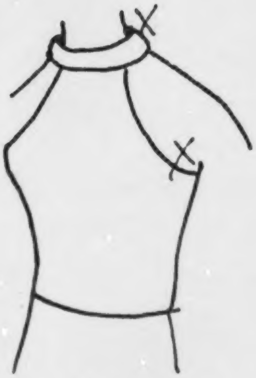

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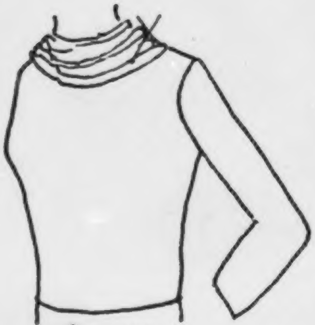

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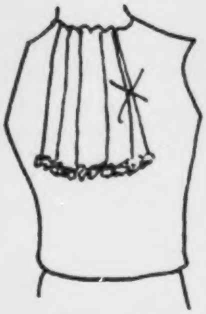

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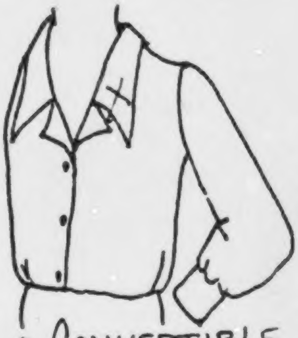

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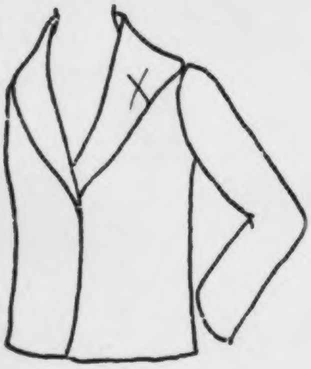

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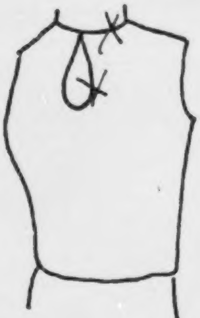

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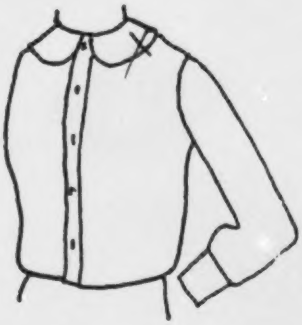

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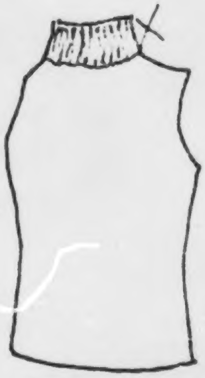

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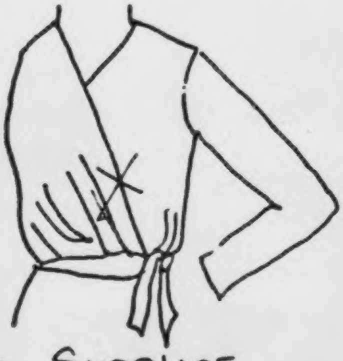

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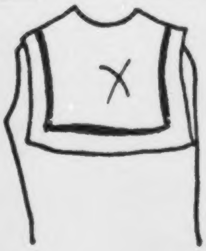

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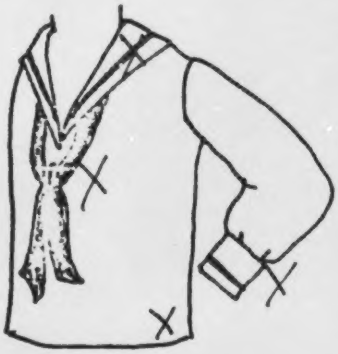


14. MIDDY

code: MI-KS-82-810

title: FASHION VOCABULARY AND IDENTIFICATION OF NECKLINES, COLLARS
SLEEVES

author: Marilyn Van Demark

HERO HELP

Help Wanted

PLACE MARKS ON SEPARATE SHEET OF PAPER

A fashion connoisseur knows the fashion "talk" for not only what is "in" today but what has been the "rage" in fashion's history.

Tomorrow's fashion may well be based on what Josephine wore for Napoleon.

To be able to gain a customer's confidence you must be able to recognize and use the correct terms for the basic silhouettes of fashion.

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Recognize basic fashion neckline, collar and sleeve shapes, silhouettes and styles.
2. Name basic neckline, collar and sleeve shapes, silhouettes and styles.
3. Identify current fashion with the basic fashion terms.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 4 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

ACTIVITY #1:

Pictured on the next pages are a number of basic collar, neckline, and sleeve shapes, silhouettes and styles. Some you will recognize as being used in today's designs, others may seem strange to you today...but, tomorrow?

Look in the glossary of definitions and match up the pictures with the word descriptions.

Star the ones you recognize as available in stock at your store today.

ACTIVITY #2:

Look through current magazines, pattern books and newspapers for ads. (Be sure to get permission before tearing out any illustrations.)

Cut out or trace the illustration. Place it on a page next to a tracing of the basic silhouette or style sketched for Activity #1.

Draw lines from one picture to the other highlighting the features that make it fit the basic fashion term.

Give the name of your current source (magazine, newspaper, store or brand name) and the date of publication.

ACTIVITY #3:

Select 10 of the best selling items in your stock today.

Write a sentence describing each item you choose. Be sure to include in your sentence a basic fashion term illustrated on the next pages.

ACTIVITY #4:

Get a partner and play the game with the Flash Cards.

Hold the flash card up for 10 seconds only (count 1001, 1002, 1003, etc.)

Two points are given for each correct answer.

Keep score by individuals or teams, depending on how many are playing the game at one time.

Training Activities

ON PRECEDING PAGE.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Develop for yourself an illustrated dictionary of fashion terms. Clip or trace pictures of fashions and mount them on unlined note paper or 3 x 5 cards.
Give the fashion term and after it, the phonetic pronunciation. Look in books, magazines and newspapers in your classroom reference section, your school library, your city library, etc. Don't forget to use reference materials available in your store...ask your manager and/or buyer.

If you make your dictionary looseleaf, or in a card file, you can continue to add to it and keep it organized alphabetically.

GLOSSARY FOR NECKLINES AND COLLARS

BATEAU (bah-TOW) - French for "boat". A bateau neckline is a wide neckline close to the neck that curves slightly from points on the shoulder seams.

BERTHA - a woman's capelike collar that extends from the neckline to over the shoulders.

BUTTON-DOWN - a collar with buttonholes on the points. The points button onto the shirt front. This collar is used on both men's and women's shirts.

CONVERTIBLE - a straight-edged collar, usually with points, that may be worn open or closed.

COWL - a soft, bias-cut neckline draped in the front, that was originally introduced by Mme. Vionnet, a French designer.

HALTER - a sleeveless, backless, bodice held by a strap encircling the the neck.

JABOT - a trimming added to the front of the dress or blouse, originally worn by men. It can be ruffled, pleated, embroidered or lacy.

KEYHOLE - a neckline that is usually round and closed at the throat. Below the neckline there is a teardrop-shaped opening.

MIDDY - a blouse adapted from the sailor's costume, having a low waist and long sleeves with a tight cuff. It has a collar, often in contrasting color.

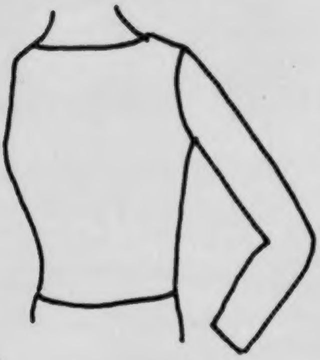
SAILOR COLLAR - the traditional collar on the middy blouse. The sailor collar has a square flap back and slants to a "V" in front. It is often in a contrasting color to the blouse.

SURPLICE (SUR-plis) - a term originally referring only to the white vestment worn over the cassock (long, black garment) of Roman Catholic and Anglican clergy. The term also refers to a V-neckline formed by wrapping one front half of a garment over the other, then fastening it at the side.

PETER PAN - a rounded collar that lies flat. It is adapted from the costume worn by Peter Pan in Barrie's play of the same name.

TURTLENECK - a high, snug collar that is turned or rolled over, commonly used on sweaters. A mock turtleneck gives the same appearance but is not turned over.

NECKLINES and COLLARS:



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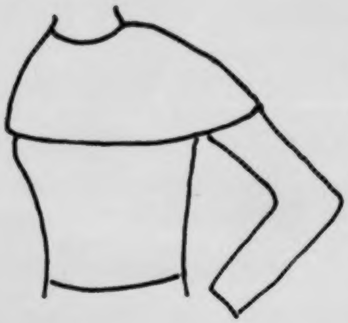

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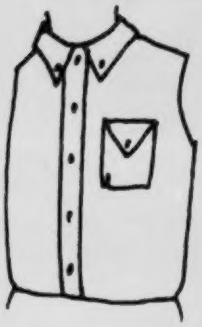

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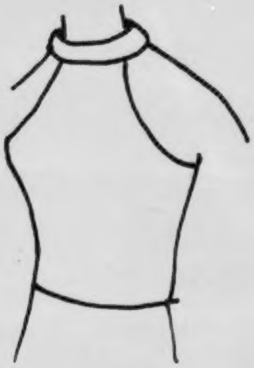

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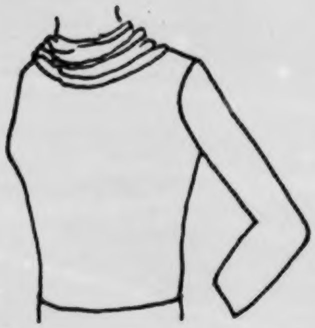

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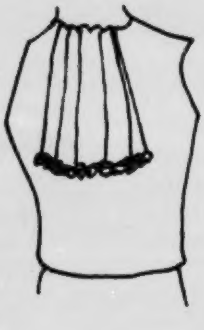

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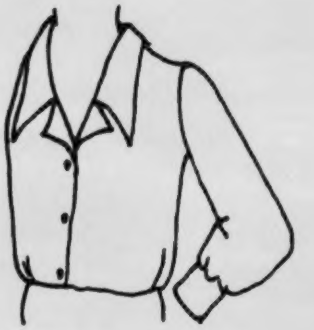

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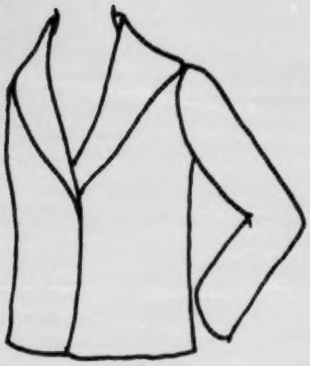

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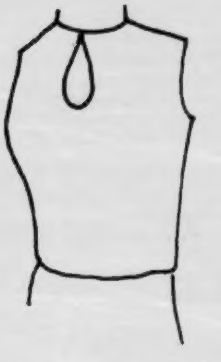

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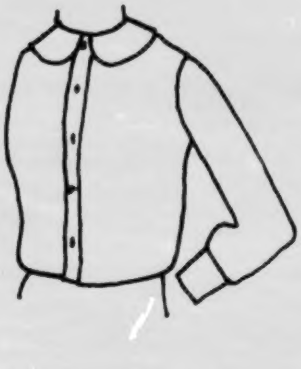

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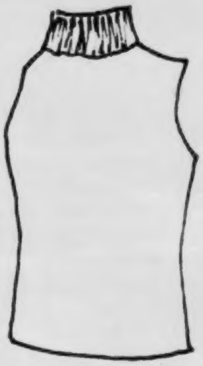

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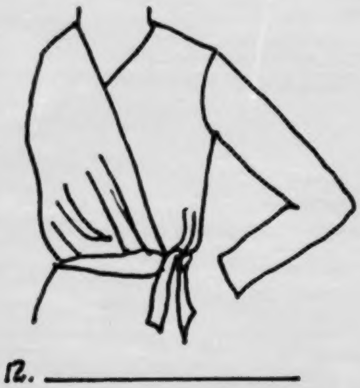

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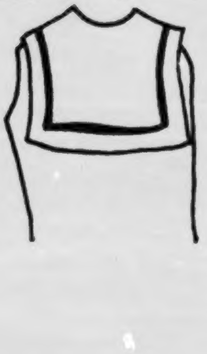

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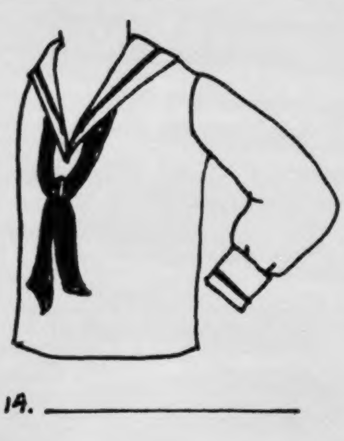


14. ____________

GLOSSARY FOR SLEEVES AND CUFFS

BATWING - a full sleeve with the armhole forming a curve from the waist to the narrow wrist. The term is often used inter-changeably with the "Dolman".

BELL - a short or long set-in sleeve that flares into a bell shape from below the cap or armseye.

BISHOP - a long set-in sleeve with a narrow cap that increases in width to the cuff where it is gathered.

CAPE - a sleeve that is a short cape attached at the shoulder. It is open on the underside of the arm.

DOLMAN - a long sleeve for women's coats, suits, or dresses that curves from a wide armhole to a narrow wrist.

DROP SHOULDER - the shoulder line of a coat, jacket, dress or blouse that extends over the upper arm. A sleeve can be attached.

LEG-O-MUTTON - a long, set-in sleeve popularized by the Gibson Girl look of the 1890's. The sleeve is gathered for fullness over the shoulder and upper arm but fits tightly below the elbow.

MELON - a short, full sleeve, usually with gores to give a puffed shape.

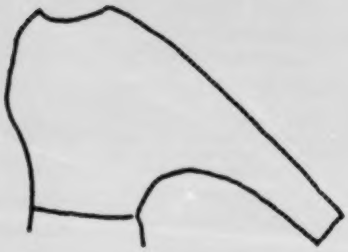
PUFF - a set-in sleeve that is gathered at the shoulder for fullness. The short version looks like a melon sleeve. The longer version is full to the wrist, then gathered in a tight cuff.

RAGLAN - a coat, jacket, or dress sleeve that is cut to extend to the neckline and thus includes the garment's shoulder. The raglan forms a rounded, narrow shoulder line. The sleeve can be combined with drop-shoulder or princess styling to vary the look. "Saddle shoulder" variation is square cut from the neck across the shoulder.

ROLL-UP - a straight, casual, set-in sleeve that is hemmed and then rolled to the desired length, usually just above the elbow.

SHIRTSLEEVE - a long, set-in sleeve that is gathered, although it is not full, into either a button, a convertible, or a French cuff.

SLEEVE STYLES:



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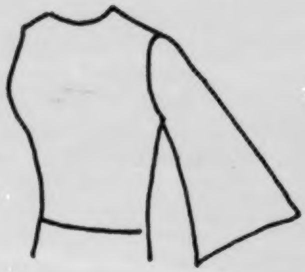

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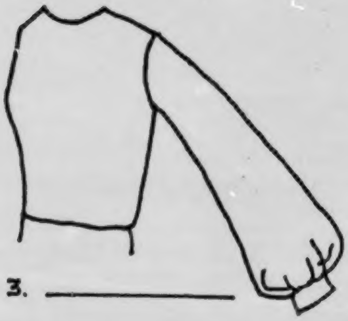

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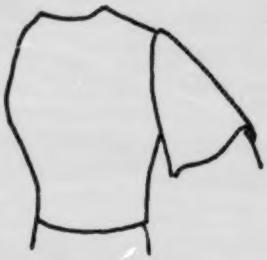

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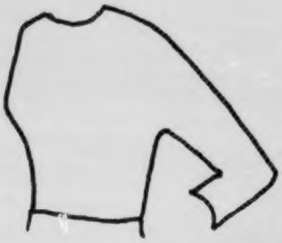

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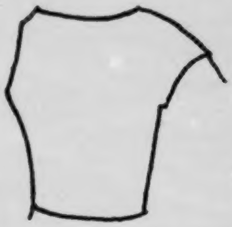

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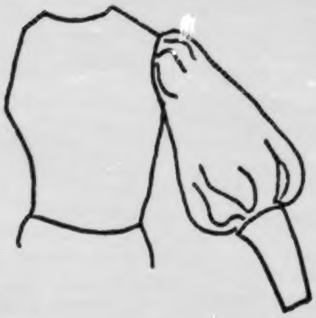

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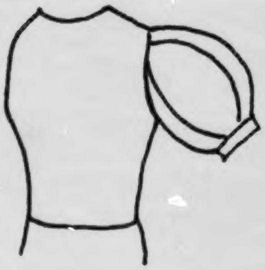

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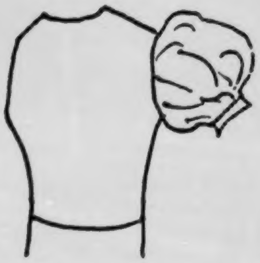
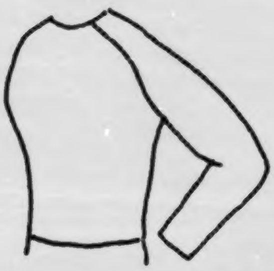
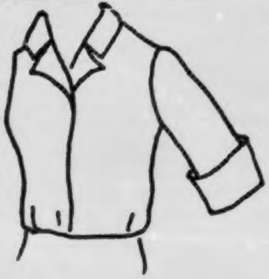


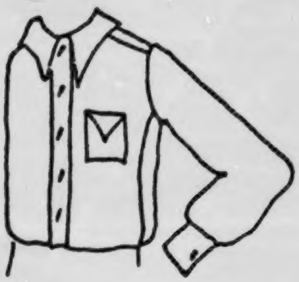
9. ______



10. ______



11. ______



12. ______

code: MI-KS-82-811

title: FITTING WOMEN'S SWIMSUITS

author: Marilyn Van Demark

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Run copies of the APPLICATION and JOB ADVANCEMENT for the students interested in this packet.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T 5

MERCHANDISE INFORMATION
FITTING A SWIMSUIT
APPLICATION Use + for true and 0 for false

______1. The "no return" on bathing suit policy is one set up by the store owners.

______2. The styles that are new for this season will be what the customer wants to see.

______3. The bra size a customer normally wears is the way the swimsuit size is determined.

______4. Show all suits assuming the customer is going to swim in them.

______5. It's best for salespeople not to enter the fitting room when a customer is trying on swimsuits.

______6. Suggest a customer move, squat and sit in the swimsuit to check out comfort.

______7. A customer should try on a swimsuit without underpants to get a true idea of the fit.

______8. There are 4 steps in correctly getting into a swimsuit.

______9. Swimsuits can be ruined by incorrectly getting into them.

_____10. There is no specific formula for removing a swimsuit.

MERCHANDISE INFORMATION
FITTING A SWIMSUIT
APPLICATION KEY Use + for true and 0 for false

0 1. The "no return" on bathing suit policy is one set up by the store owners.

0 2. The styles that are new for this season will be what the customer wants to see.

+ 3. The bra size a customer normally wears is the way the swimsuit size is determined.

0 4. Show all suits assuming the customer is going to swim in them.

0 5. It's best for salespeople not to enter the fitting room when a customer is trying on swimsuits.

+ 6. Suggest a customer move, squat and sit in the swimsuit to check out comfort.

0 7. A customer should try on a swimsuit without underpants to get a true idea of the fit.

+ 8. There are 4 steps in correctly getting into a swimsuit.

+ 9. Swimsuits can be ruined by incorrectly getting into them.

0 10. There is no specific formula for removing a swimsuit.

MERCHANDISE INFORMATION
FITTING A SWIMSUIT
JOB ADVANCEMENT

MATCHING...Place the correct letter in front of the definition on the line in front of the word group it fits.

_______ 1. Tall or long body

_______ 2. Step 1

_______ 3. Excess midriff & tummy

_______ 4. Large bust

_______ 5. Step 2

_______ 6. Full hip & thigh

_______ 7. Step 3

_______ 8. Step 4

A. show styles & cuts with well formed cups and support.

B. show suits with boy short legs, full or half skirts.

C. with hand, not fingernails, adjust front and back hemline.

D. with firm grip on fold, draw over the hips.

E. show one-piece styles that will hide rolls and help control fullness.

F. show 2-piece, one-piece styles with separate underpants and the regular one-piece styles that are made for the long body.

G. Fold suit at waistline and step into.

H. Fitting requires trying on different styles.

I. Lean forward and ease bust into bra. Adjust straps.

Use + for true and 0 for false

_______ 9. Swimsuits can be ruined by incorrectly getting into them.

_______10. A customer should be left alone to try on swimsuits.

MERCHANDISE INFORMATION
FITTING A SWIMSUIT
JOB ADVANCEMENT KEY

MATCHING...Place the correct letter in front of the definition on the line in front of the word group it fits.

__F__ 1. Tall or long body

__G__ 2. Step 1

__E__ 3. Excess midriff & tummy

__A__ 4. Large bust

__D__ 5. Step 2

__B__ 6. Full hip & thigh

__I__ 7. Step 3

__C__ 8. Step 4

A. show styles & cuts with well formed cups and support.

B. show suits with boy short legs, full or half skirts.

C. with hand, not fingernails, adjust front and back hemline.

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G. Fold suit at waistline and step into.

H. Fitting requires trying on different styles.

I. Lean forward and ease bust into bra. Adjust straps.

Use + for true and 0 for false

__+__ 9. Swimsuits can be ruined by incorrectly getting into them.

__0__ 10. A customer should be left alone to try on swimsuits.

code: MI-KS-82-811

title: Fitting Women's Swimsuits

author: Marilyn Van Demark

HERO HELP

Help Wanted

PLACE MARKS ON SEPARATE SHEET OF PAPER.

"Keep the merchandise fresh!!!!"

Every store and department manager is anxious for all employees to be aware of the importance of this statement. Have you ever heard a customer say, "I'll take that wrinkled kind of dirty one."

So, when you come up with a technique that is not only going to make a swimsuit look better on the customer . . .but also help keep the swimsuits that are tried on looking their best . . . you're going to earn points with your manager and sell more bathing suits!

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Instruct a customer in the correct way to put on a swimsuit.
2. Identify styles that complement specified figure characteristics.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

1. Read the Merchandise Information pages on Fitting Swimsuits on pages 3 - 8, in this packet.
2. Teach a friend to put on a bathing suit correctly.
3. Change the instructions shown so they give instructions on how to correctly put on a 2-piece suit.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Find at least two other items in your stock that are "natural" go-togethers with at least 3 swimsuits.

Show these items whenever you show the suits.

Keep a record of how many times customers bought the additional items you showed and/or how many times the additional items helped sell the swimsuit.

MERCHANDISE INFORMATION

Merchandise information in a fashion department such as Active Sportswear changes rapidly.

New styles, new designs and even new fabrics and fabrication happen seemingly overnight.

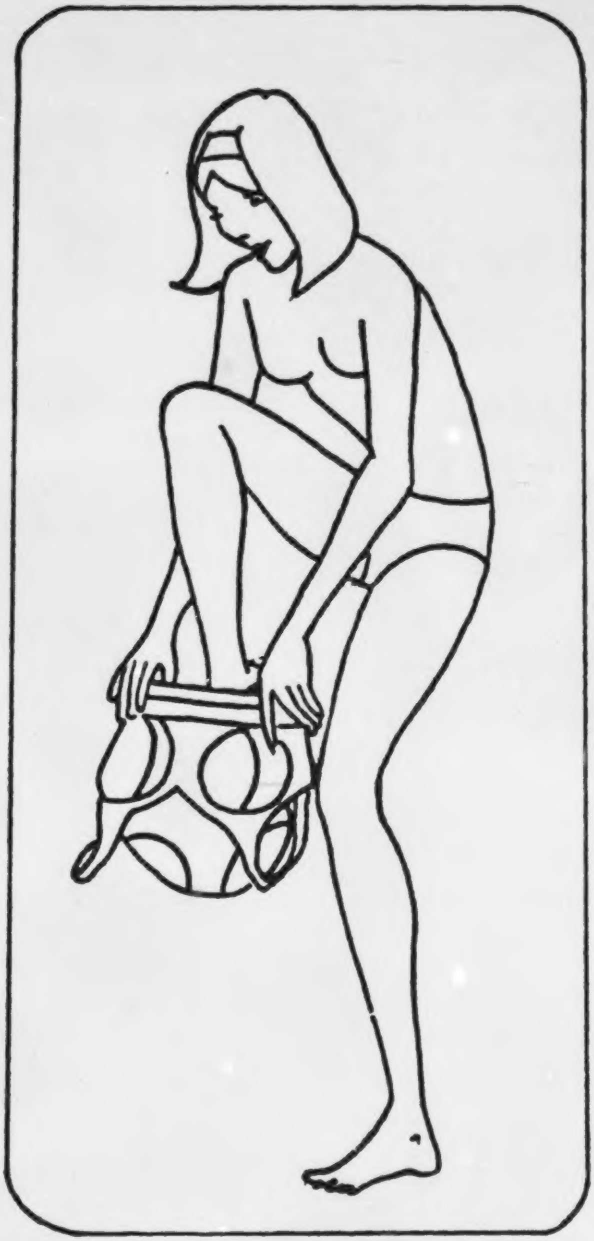
Your buyer will keep you informed through written material and department meetings what is new in the fashion world and what you'll have in Active Sportswear.

Besides being very alert to any information you can gain from your buyer, here are a couple of hints that will help you get to know your merchandise better and learn the current vocabulary.

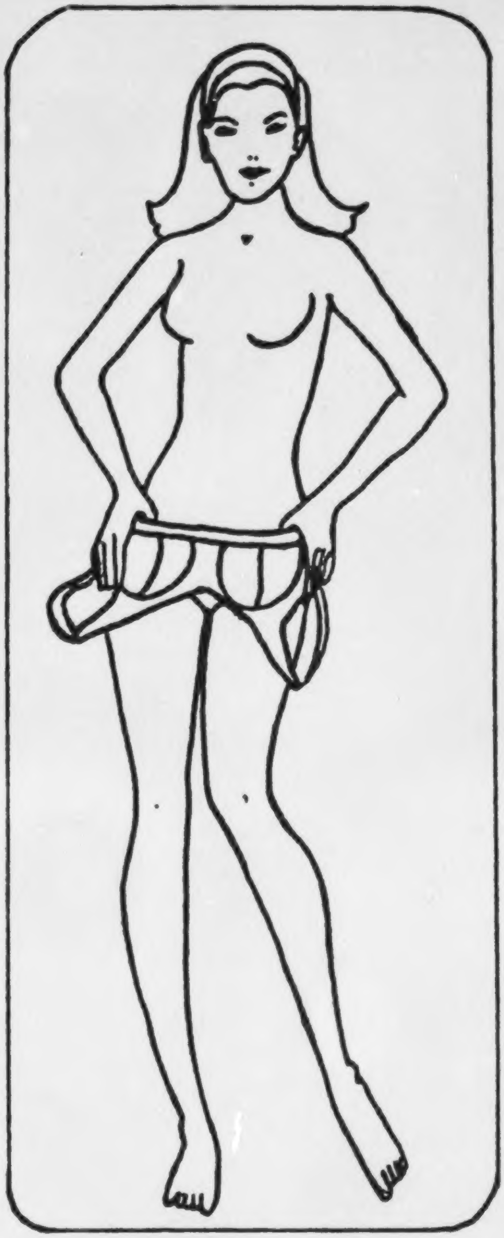
Watch our ads!	Use the words used in our ads when you talk with customers.
Check the displays!	Then go through the department and find other go-togethers that you can combine for your customers that will be different.
Read fashion magazines!	Again, watch for trends and designer names and vocabulary.
TRY ON NEW MERCHANDISE!	Get an idea of how a new group fits, how the colors look, what works well in combination, how it feels to move in, and how does it make you look.
Have customer try on new merchandise!	Tell them you'd like them to try on a new piece that just came in so you can get an idea of the same things as above. (They love to be testers!)

BE CURIOUS! . . . . ASK QUESTIONS!

FITTING SWIM SUITS



FOLD SUIT AT WAISTLINE AND STEP INTO IT AS A PANTIE

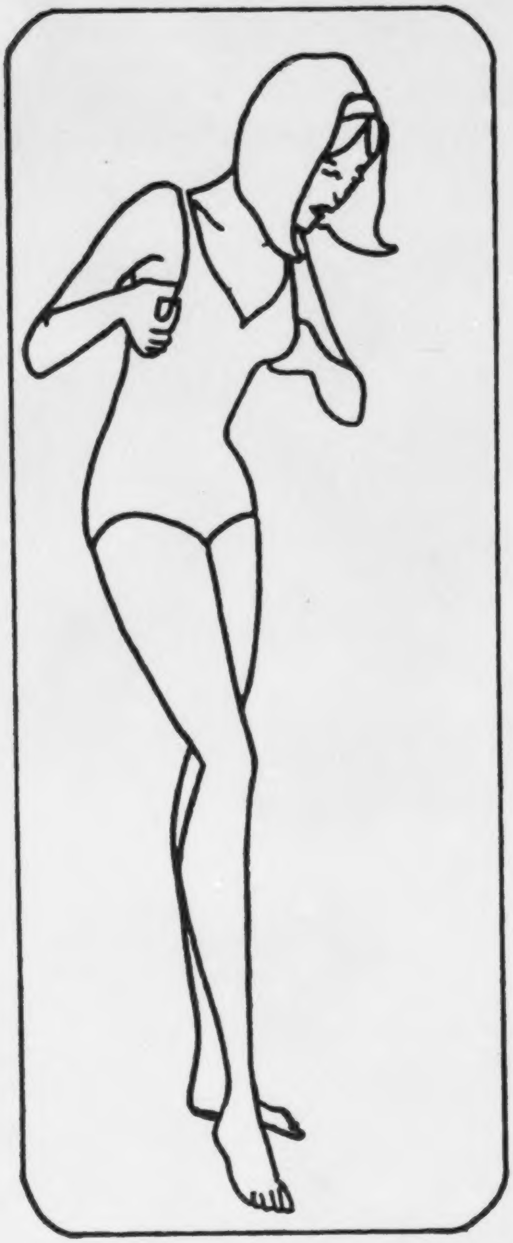


WITH FIRM GRIP ON FOLD DRAW OVER THE HIPS.

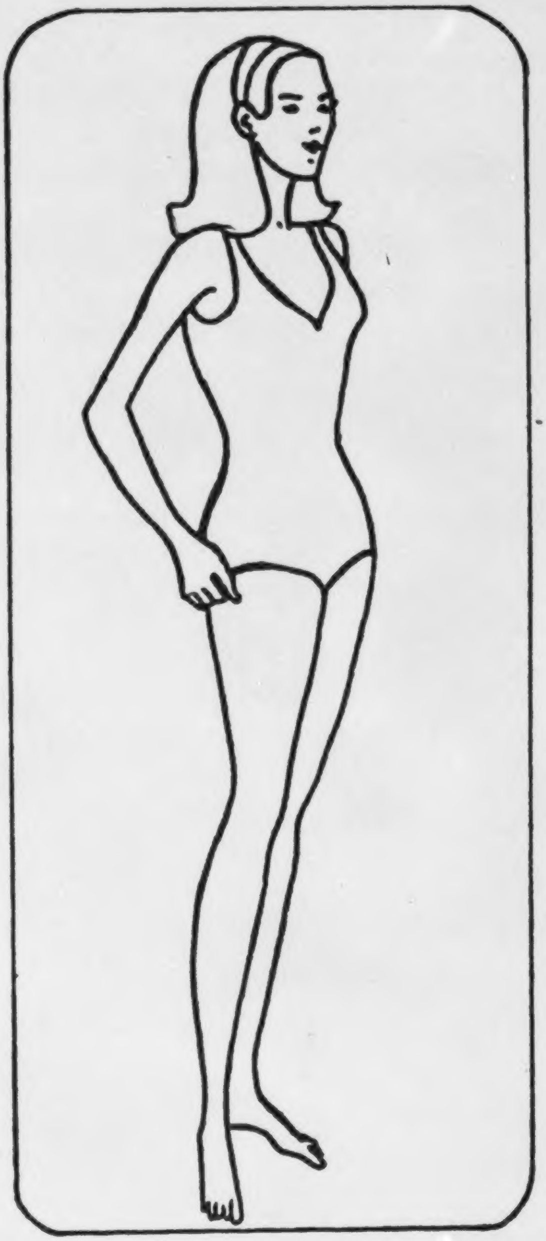
---

*TO COMPLY WITH SANITARY LAWS, PLEASE LEAVE ON PANTIES WHILE FITTING.

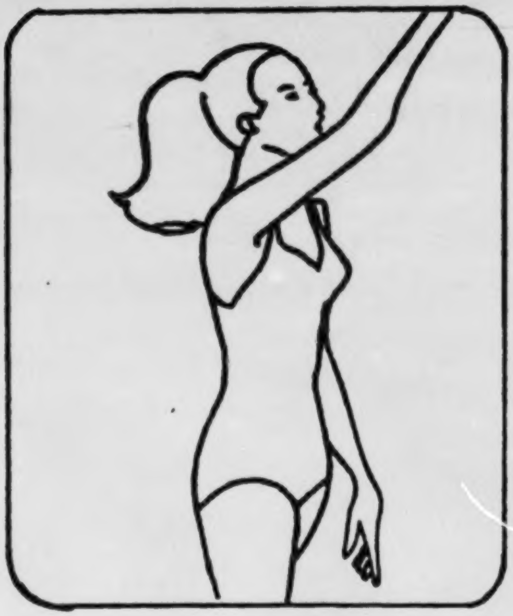
FITTING SWIM SUITS



LEAN FORWARD AND EASE BUST INTO BRA. ADJUST STRAPS.



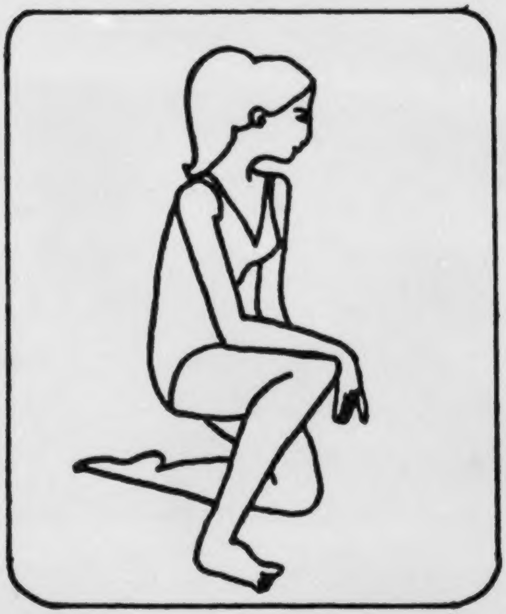
WITH HAND, NOT FINGERNAILS ADJUST FRONT AND BACK HEMLINE.



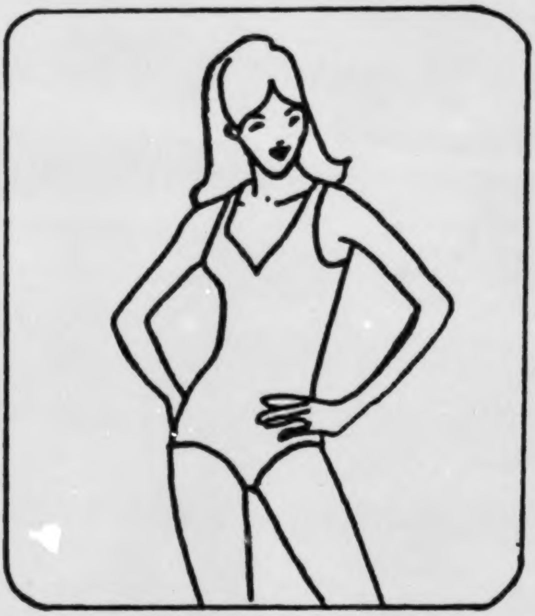
MOVE AROUND IN THE SUIT ONCE IT'S IN PLACE.

TO LOOK GREAT YOU MUST BE COMFORTABLE!

CAN YOU SWIM STROKE WITH EASE AND COMFORT?



ARE YOU WELL COVERED IN SITTING AND BENDING POSITIONS?



DO YOU AND YOUR SWIMSUIT FEEL GREAT TOGETHER?

FITTING SWIM SUITS

Fitting the figure in a bathing suit requires trying on different styles & makes of suits.

Since bathing suits cannot be accepted for return once they have been worn (except for manufactuer's defects) it's important that you stress the advisability of trying on before buying!

In helping the customer choose suits to try on:

Consider her figure and steer her toward suits that will accomodate her and make her look her best.

LARGE BUST . . . show styles & cuts with well formed cups and support.

EXCESS MIDRIFF AND TUMMY . . .show suits with boy short legs, full or half skirts. If legs are short, however, try a high cut leg which will lengthen the leg and may bring less attention to the width of the hip.

TALL OR LONG BODY . . .show 2-piece, one-piece styles with separate underpants and the regular one piece styles that are made for the long body.

SIZING:

BRA SIZE =	SUIT SIZE
30	8
32	10
34	12
36	14
38	16
40	18

The more suits you try on more customers, the better idea you'll have as to which suits do the most for different body shapes.

Be sure to find out what the customer plans to do in the suit as this affects the style best suited to her . . . will she be swimming, sunning, surfing, or boating?

FITTING SWIM SUITS

Help customers try on the suits to see that the customer is correctly fit and also to protect the suits they try on!

1. Know the number of suits taken into the fitting room and remove each that is not right for the customer immediately - bringing other suits you feel might be right.

2. Be sure the customer leaves on her underpants while trying on the bathing suits - this is a sanitary law.

3. Show the customer how to fold suit in half (even the bottom half of a 2-piece), step in and pull suit up to position using thumb and fingers, NOT FINGERNAILS.
   Once suit is in place over hips, unfold.
   Bring suit up to bust (or place bra of 2-piece in place). Lean forward so bust falls into the cups naturally - then adjust straps.

4. Have customer move, sit and squat in the suit to test ease of movement.

5. In removing the suit, the process should be reversed with the suit folded in half first and then rolled off the body, rather than being yanked and pulled by the legs.

6. You turn the suit right side out again, fastening any fasteners and rehanging. Leave suits the customer is interested in hanging neatly in the room and return to stock those she does not want.

Going into the major swim seasons, the manufacturers offer clinics on fitting. If you have not yet had an opportunity to attend one of these clinics, you will next time. Meanwhile, check with the buyer or department manager for help and hints.

INTERIOR DESIGN

code: ID-KS-82-236
title: FURNITURE ARRANGEMENT
author: Jennifer Walters Anderson

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Duplicate copies of the Activity Sheet, Application, and Job Advancement.
Gather interior design texts and locate information on furniture arrangement.
Good sources are:

- Better Homes & Gardens. Decorating Book. 1975 Meredith Corporation.
- Allen, Phyllis Sloan. The Young Decorator. 1975 Brigham Young University Press.
- Alexander, Mary Jean. Decorating Made Simple. 1964 Doubleday & Co., Inc.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

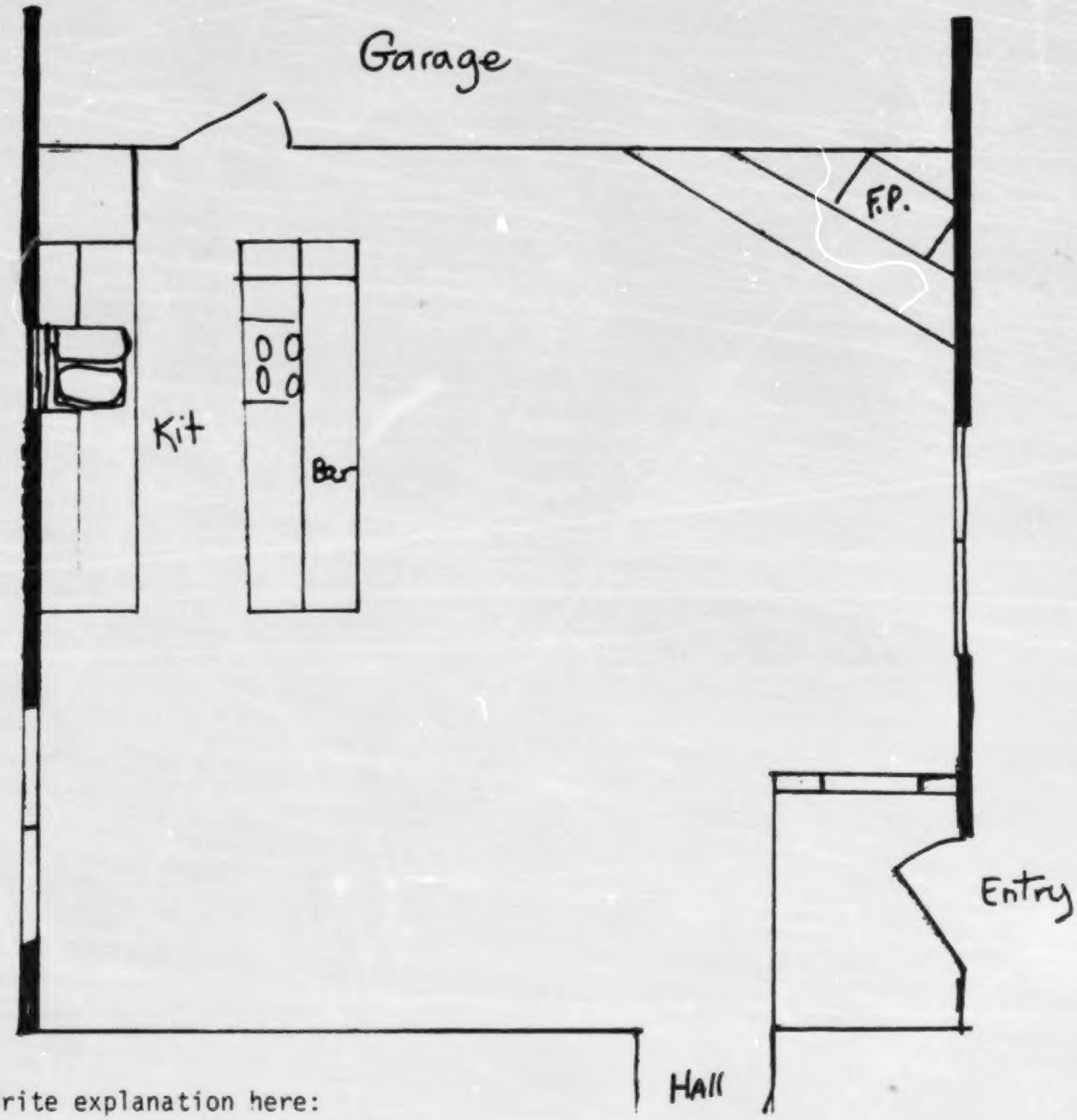
job advancement

ANSWER KEY: Page(s) - T3 (use same as Application)

FURNITURE ARRANGEMENT
APPLICATION

NAME:

Directions: Measure this room to 1/4" scale. Make up furniture templates that could be used in its arrangement. Lay out a suitable furniture arrangement. Designate the primary and secondary areas.



Write explanation here:

336

FURNITURE ARRANGEMENT
APPLICATION KEY NAME:

Utilize the list on the information sheet to evaluate the student's furniture arrangement. Does the arrangement lend itself to the following pointers?

Rooms should be planned around the activities of the people who will live in them. And eye-appeal helps to make a functional room arrangement even more attractive. Here is a list of "how-to's" that should be kept in mind when arranging furniture.

1. Consider all the uses a room will be put to.
2. Arrange into Primary and Secondary Arrangements. Primary include those which take advantage of architectural features by using them as a focal point. Secondary relate to other areas around doors, windows, and even awkward wall angles.
3. Refresh your memory on the principles and elements of design (see HERO HELP on this topic) -- remember the furnishings of a room serve as a part of these.
4. Be scrupulously accurate in recording both room and furniture measurements. This includes height. It saves frustration and time later.
5. Indicate all aspects of the room around which you will arrange furniture -- especially the flow of traffic.
6. Plan conversational groupings so that no more than 8 feet separate seating spaces.
7. Plan each room arrangement for its special function.
8. Keep the floor plan personal to suit your personality.
9. Be flexible about how furniture might be arranged.
10. Where possible, take advantage of good architecture or compensate for poor architecture through your room arrangement.

code: ID-KS-82-236

title: FURNITURE ARRANGEMENT

author: Jennifer Walters Anderson

HERO HELP

Help Wanted

PLACE MARKS ON SEPARATE SHEET OF PAPER

HELP!!! I have more furniture than will fit in my room! And to make things worse, the room is difficult to organize. What can I do???

Using paper you can work out a suitable furniture arrangement. All it takes is a little time and imagination--read on to find out more.

Job Competency

When you have completed this HERO-HELP you will be able to:

Create a room arrangement using suggestions from Furniture Arrangement tips.

Measure accurately--both furniture and a room--to use in plotting a floor plan.

Make your own furniture templates.

Identify the difference between primary and secondary arrangements.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

1. Read the information sheets. Complete activities.
2. Measure a room and furnishings. Then make furniture templates, draw the room, and practice furniture arrangements within that room. NOTE: Be sure all is done to scale.
3. Select any interior design texts and use them to prepare a report on "hints for furniture arrangement."

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP. Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Draw and analyze several furniture arrangements in a home or furniture store according to function, balance and eye appeal.

FURNITURE ARRANGEMENT TIPS

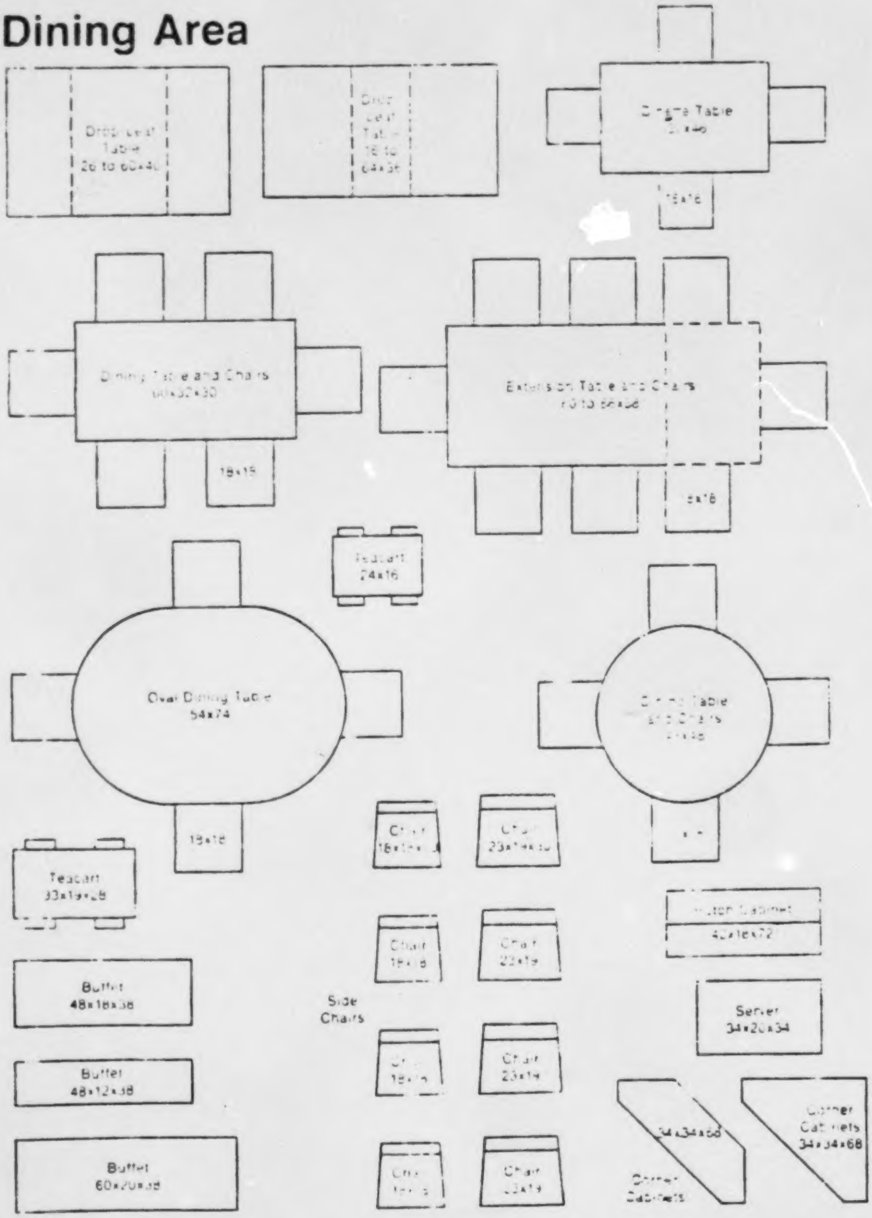
To make a comfortable and liveable room arrangement, it is best to start with paper and accurate room measurements. To review how to make a floor plan, check the HERO HELP on INTERPRETING A FLOOR PLAN.

Rooms should be planned around the activities of the people who will live in them. And eye appeal helps to make a functional room arrangement even more attractive. Here is a list of "how to's" that should be kept in mind when arranging furniture:

1. Consider all the uses a room will be put to.
2. Arrange into Primary and Secondary Arrangements. Primary include those which take advantage of architectural features by using them as a focal point. Secondary relate to other areas around doors, windows, and even awkward wall angles.
3. Refresh your memory on the principles and elements of design (see HERO HELP on this topic) -- remember the furnishings of a room serve as a part of these.
4. Be scrupulously accurate in recording both room and furniture measurements. This includes height. It saves frustration and time later.
5. Indicate all aspects of the room around which you will arrange furniture - especially the flow of traffic.
6. Plan conversational groupings so that no more than 8 feet separate seating spaces.
7. Plan each room arrangement for its special function.
8. Keep the floor plan personal to suit your personality.
9. Be flexible about how furniture might be arranged.
10. Where possible, take advantage of good architecture or compensate for poor architecture through your room arrangement.

FURNITURE TEMPLATES

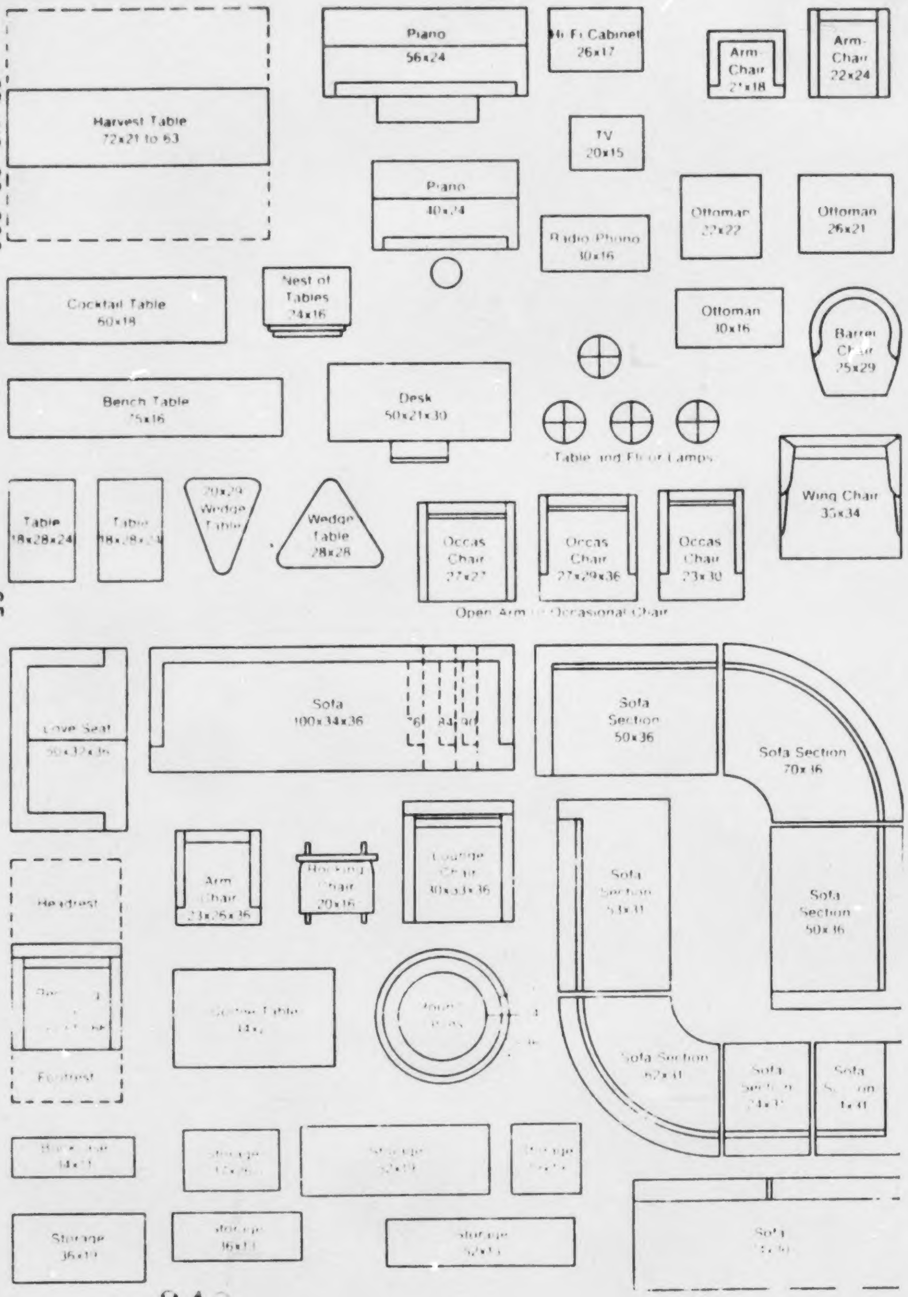
The next two pages contain what we call furniture templates. These are scaled drawings based on standard pieces of furniture. The best way to use them is to select the piece that is closest in size to the actual size of the piece you want to work with. The measurements are stated in length, width, and height respectively. Trace these drawings, alter them as necessary, and cut the tracing to use in practice arrangements. This allows you to save the original templates for future use. These are taken from the Better Homes & Gardens Decorating Book, but similar templates can be found in many other texts.


Dining Area
Drop-Leaf Table
26 to 60x40
Dining Table and Chairs
60x32x30
18x15
Extension Table and Chairs
18x18
Teacart
24x16
Oval Dining Table
54x74
18x18
Teacart
33x19x28
Chair
Chair
Chair
23x19
Chair
23x19
Chair
Hutch Cabinet
42x18x72
Buffet
48x18x38
Side
Chairs
Server
34x20x34
Buffet
48x12x38
34x34x68
Corner
Cabinets
34x34x68
Buffet
60x20x38
Corner
Cabinets

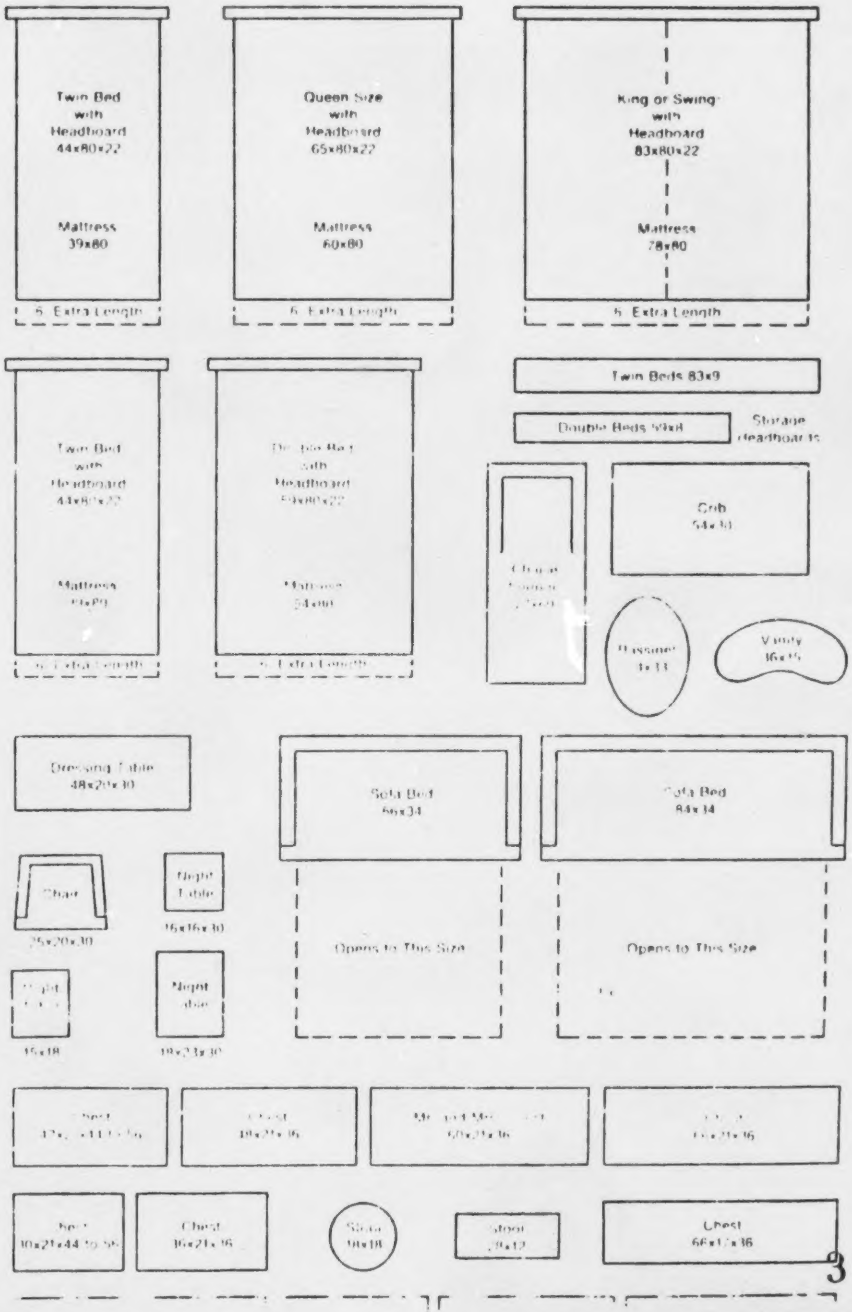
ID-KS-82-235

S5

Living Room

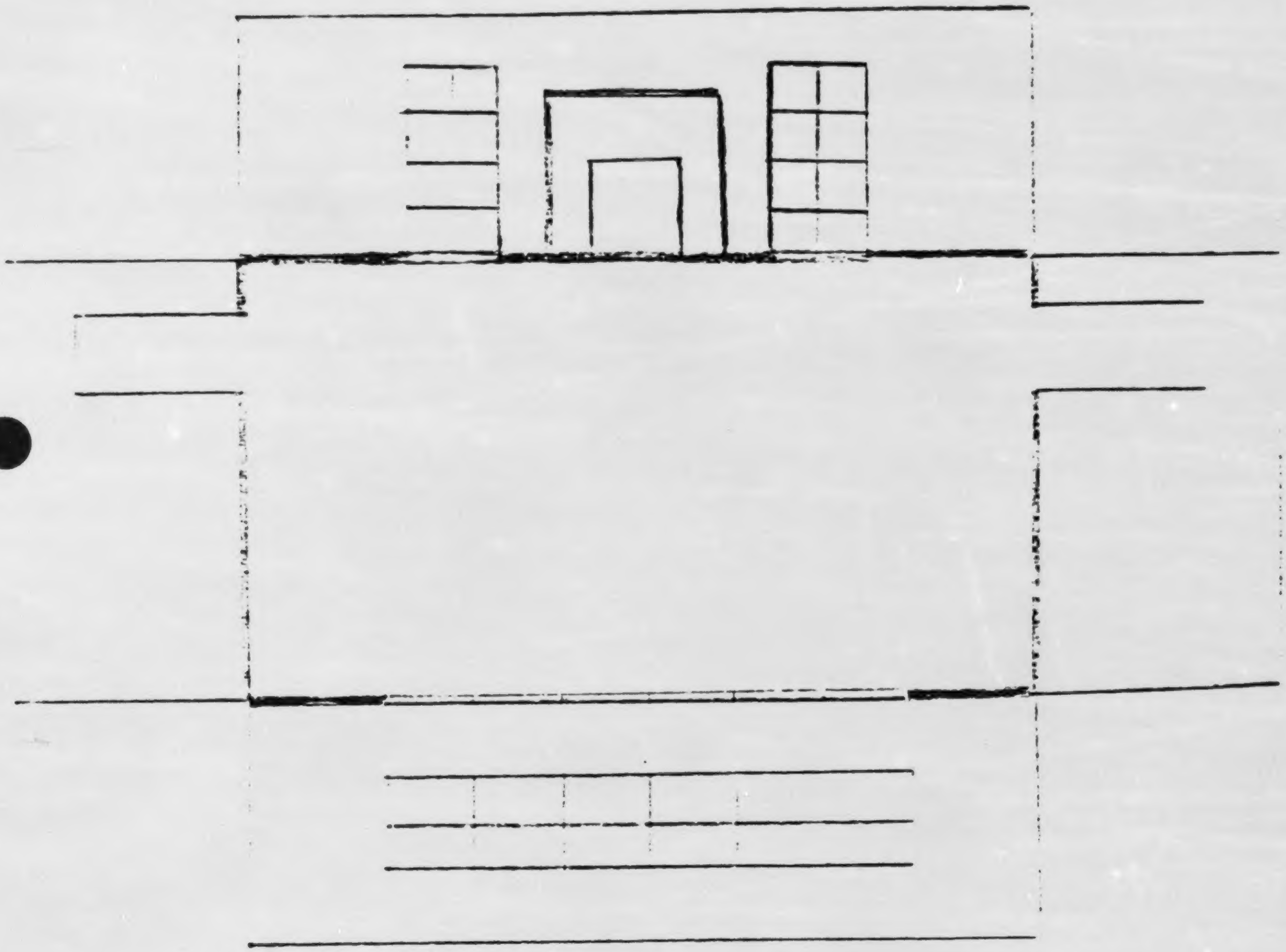

Harvest Table
72x21 to 63
Piano
56x24
Hi Fi Cabinet
26x17
Arm-Chair
21x18
Arm-Chair
22x24
TV
20x15
Piano
40x24
Radio-Phono
30x16
Ottoman
22x22
Ottoman
26x21
Cocktail Table
60x18
Nest of Tables
24x16
Ottoman
30x16
Barrel Chair
25x29
Bench Table
75x16
Desk
50x21x30
Table and Floor Lamps
Wing Chair
35x34
Table
18x28x24
Table
18x28x24
20x29 Wedge Table
Wedge Table
28x28
Occas Chair
27x27
Occas Chair
27x29x36
Occas Chair
23x30
Open Arm Occasional Chair
Love Seat
50x32x36
Sofa
100x34x36
76
84
90
Sofa Section
50x36
Sofa Section
70x36
Headrest
Arm Chair
23x26x36
Rocking Chair
20x16
Lounge Chair
30x33x36
Sofa Section
53x31
Sofa Section
50x36
Footrest
Coffee Table
Sofa Section
62x31
Sofa Section
Sofa Section
Bookcase
34x11
Storage
Storage
52x19
Storage
Storage
36x19
Storage
36x13
Storage
52x15
Sofa

Bedroom


Twin Bed
with
Headboard
44x80x22
Mattress
39x80
6 Extra Length
Queen Size
with
Headboard
65x80x22
Mattress
60x80
6 Extra Length
King or Swing
with
Headboard
83x80x22
Mattress
78x80
6 Extra Length
Twin Beds 83x9
Double Beds 59x8
Storage
Headboards
Twin Bed
with
Headboard
44x80x22
Mattress
Double Bed
with
Headboard
59x80x22
Mattress
54x80
6 Extra Length
6 Extra Length
Crib
54x30
Bassinet
Vanity
16x15
Dressing Table
48x20x30
Sofa Bed
66x34
Sofa Bed
84x34
Chair
25x20x30
Night Table
16x16x30
Opens to This Size
Opens to This Size
15x18
Night Table
18x23x30
Chest
Chest
18x21x36
60x21x36
66x21x36
Chest
30x21x44 to 56
Chest
36x21x36
Stool
18x18
Stool
20x12
Chest
66x17x36

ACTIVITY SHEET

Measure this room (drawn to 1/4" scale) and use the sample templates to create furniture for it. Practice arrangements using tracings of the furniture templates. The cut out tracings can be moved around until a satisfactory number of arrangements have been worked out. Then the design can be either glued on (perhaps in color-coded pieces) or traced to show the finished effect.



NOTE: The walls are not drawn to exact scale for height. They are included simply to enable the designer/decorator to better allow for window, door, and fireplace placement.

code: ID-KS-82-237

title: INTERPRETING A FLOOR PLAN

author: Jennifer Walters Anderson

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Gather a variety of interior design references and preview them to determine where there is information in relation to floor plans.

Duplicate the Application / Job Advancement form and graph paper form.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T3

APPLICATION

Interpreting a Floor Plan

TRUE OR FALSE: If the statement is true, put a + in the blank. If it is false, change the underlined word to make the state true.

_____ 1. The work area of the home includes the kitchen.

_____ 2. The work triangle is an imaginary line drawn from the sink to the refrigerator to the table.

_____ 3. A floor plan is the most detailed kind of drawing used by builders.

_____ 4. Traffic patterns use the same paths to all areas of the dwelling.

_____ 5. The work triangle in a well-designed kitchen is no longer than 22 feet.

_____ 6. Hallways exist to channel traffic flow through a home.

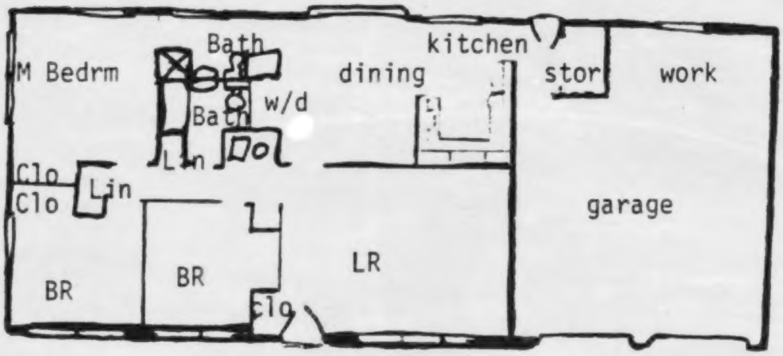
_____ 7. The dining room is part of the work area.

_____ 8. The cooking area is one of the major functional groupings of rooms.

_____ 9. The quiet area includes sleeping, dressing, and grooming rooms.

_____10. Traffic patterns should provide easy access to bathrooms from entrances.

DIAGRAM: Map out the traffic pattern likely to be found in this floor plan and identify the symbols used---what does each represent? Describe and draw out ways the living space could be extended to the outdoors.



code: ID-KS-82-237
title: INTERPRETING A FLOOR PLAN
author: Jennifer Walters Anderson

HERO HELP

Help Wanted

(PLACE ALL MARKS ON A SEPARATE PAPER)

Did you ever get to a floor plan and find that you didn't understand it? Do floor plans seem more like a maze than a sensible design? If so, then this learning packet is for you. Read on, and find out how you, too, can make a floor plan work for you.

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Describe the three functional areas of the home.
2. Interpret common symbols used on floor plans.
3. Read simple floor plans, and analyze their layout. Explain the importance of traffic flow in planning a floor plan.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

APPLICATION KEY

Interpreting a Floor Plan

TRUE OR FALSE: If the statement is true, put a + in the blank. If it is false, change the underlined word to make the state true.

+ 1. The work area of the home includes the kitchen.

Range 2. The work triangle is an imaginary line drawn from the sink to the refrigerator to the table.

Blueprint 3. A floor plan is the most detailed kind of drawing used by builders.

+ 4. Traffic patterns use the same paths to all areas of the dwelling.

+ 5. The work triangle in a well-designed kitchen is no longer than 22 feet.

+ 6. Hallways exist to channel traffic flow through a home.

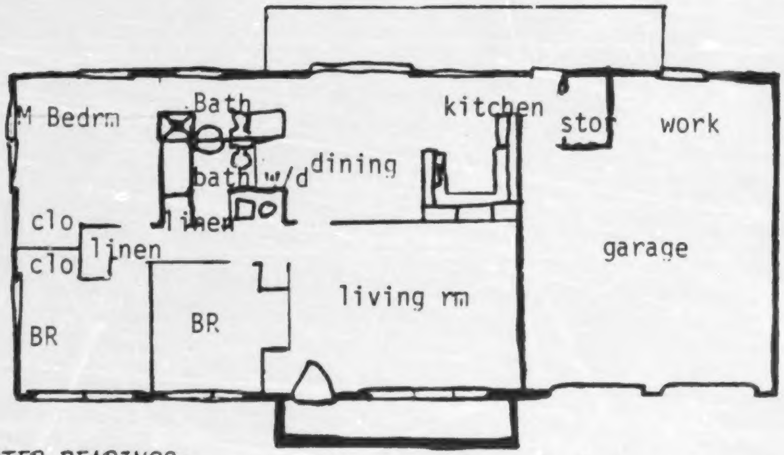
Social 7. The dining room is part of the work area.

Work 8. The cooking area is one of the major functional groupings of rooms.

+ 9. The quiet area includes sleeping, dressing, and grooming rooms.

Kitchen or social 10. Traffic patterns should provide easy access to bathrooms from entrances.

DIAGRAM: Map out the traffic pattern likely to be found in this floor plan and identify the symbols used---what does each represent? Describe and draw out ways the living space could be extended to the outdoors.



1. TRAFFIC PATTERN: ↗
2. WINDOW: ▬
EXT. DOOR: ▪ ▪
INT. DOOR: ▪ ▪
3. See Drawing:

SUGGESTED READINGS:
Better Homes & Gardens. Decorating Book. 1975 Meredith Corporation. 400 p.
Allen, Phyllis Sloan. The Young Decorator. 1975 Brigham Young Univ. Press.
Lewis, Evelyn L. Housing Decisions. The Goodheart Wilcox Co., Inc. 1978.

Training Activities

Read over the training activities listed below. Complete as many of them as you find necessary to become knowledgeabl in relation to the Job Competencies for this HERO Help.

1. Read the attached information sheets on Floor Plans and make notes on whatever you want to remember.
2. Refer to any interior design texts and read the sections which deal with floor plans.
3. Use the graph paper provided by your instructor to draw out a simple floor plan using the ideas presented in this packet.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP. Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** *EXTRA CREDIT: Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

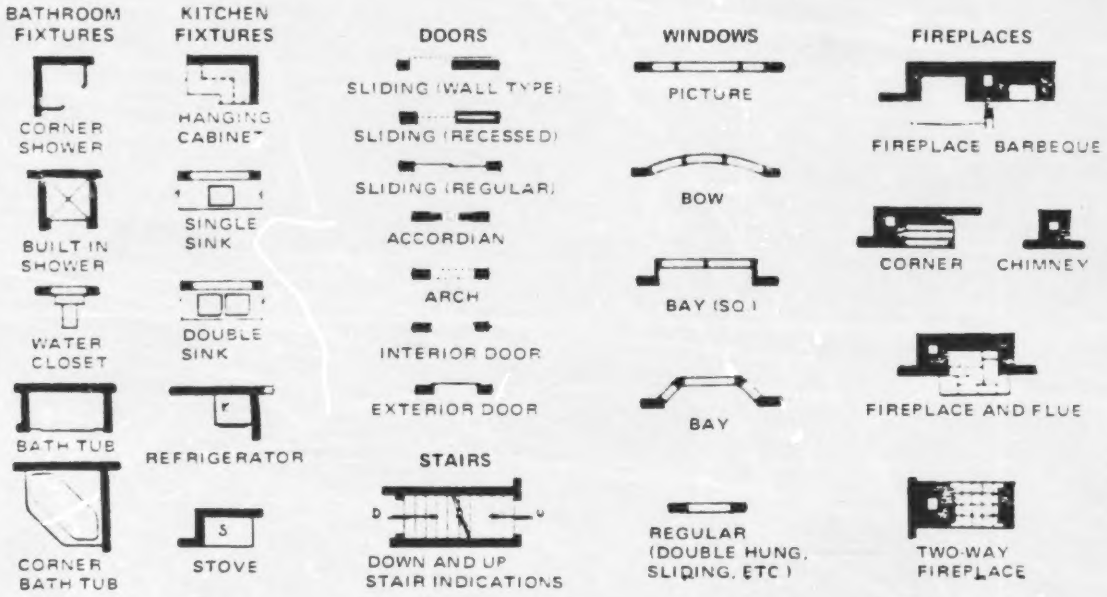
This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

Seek out a realtor in this community or visit some model homes. Pick up the copies they provide of model floor plans and analyze them. If possible, interview a realtor to find out how they were developed.

INFORMATION SHEET

There are a couple ways of looking at a home through a drawing. A blueprint is the builder's accurately scaled drawing. Blueprints are more detailed including: Form and location of windows and doors, thickness of walls, kitchen cabinets, major appliances and fixtures, location of outlets, and all other additional features. A floor plan is a simple drawing of all the rooms on a single floor of a building.

Floor plans are based on careful measurements converted to scaled dimensions. The most common scale is 1/4 inch = one foot. The easiest way to start a floor plan is to use graph paper and line up your measurements on it. This serves as a rough draft which can be later traced on good paper for display. Reading or drawing a floor plan is a matter of interpreting symbols. Some examples of symbols used are as follows:


BATHROOM FIXTURES
CORNER SHOWER
BUILT IN SHOWER
WATER CLOSET
BATH TUB
CORNER BATH TUB
KITCHEN FIXTURES
HANGING CABINET
SINGLE SINK
DOUBLE SINK
REFRIGERATOR
STOVE
DOORS
SLIDING (WALL TYPE)
SLIDING (RECESSED)
SLIDING (REGULAR)
ACCORDIAN
ARCH
INTERIOR DOOR
EXTERIOR DOOR
STAIRS
D
U
DOWN AND UP STAIR INDICATIONS
WINDOWS
PICTURE
BOW
BAY (SQ.)
BAY
REGULAR (DOUBLE HUNG, SLIDING, ETC.)
FIREPLACES
FIREPLACE BARBEQUE
CORNER
CHIMNEY
FIREPLACE AND FLUE
TWO-WAY FIREPLACE

** from: Evelyn Lewis, Housing Decisions.

Another consideration in a floor plan is the traffic pattern. There should be a defined flow of traffic through each room, as well as the home as a whole. Each home needs a conveniently located entrance "hall", although it need not be large. There should also be easy access to kitchen and utility areas from both garage area and the outside of the home. This is to facilitate loading and unloading of supplies to the home.

Within a kitchen (the most important work area of the home) there is a flow of traffic called the "work triangle" which should be no longer than 22 feet. This triangle moves from the sink to the stove to the refrigerator---all of which constitute the main work centers.

The overall floor space must be divided into rooms which fulfill either quiet, entertainment, or recreation functions. Bedrooms are usually grouped together away from the central part of the home for the quiet activities of sleeping, dressing, and grooming. Work areas, such as the kitchen, are centrally located to serve the functions of that area of the home. Rooms should be situated so that the flow of traffic does not have to go through one room to gain access to another. The exception is the living room or family room. We design homes with hallways to fulfill this need. Hallways also serve as a buffer zone between the quiet and work areas.

Consideration should be given to placement of doors and windows. How much sun exposure do you want or need? Is there adequate wall space for furnishings? What provisions have been made for storage--is it ample and convenient?

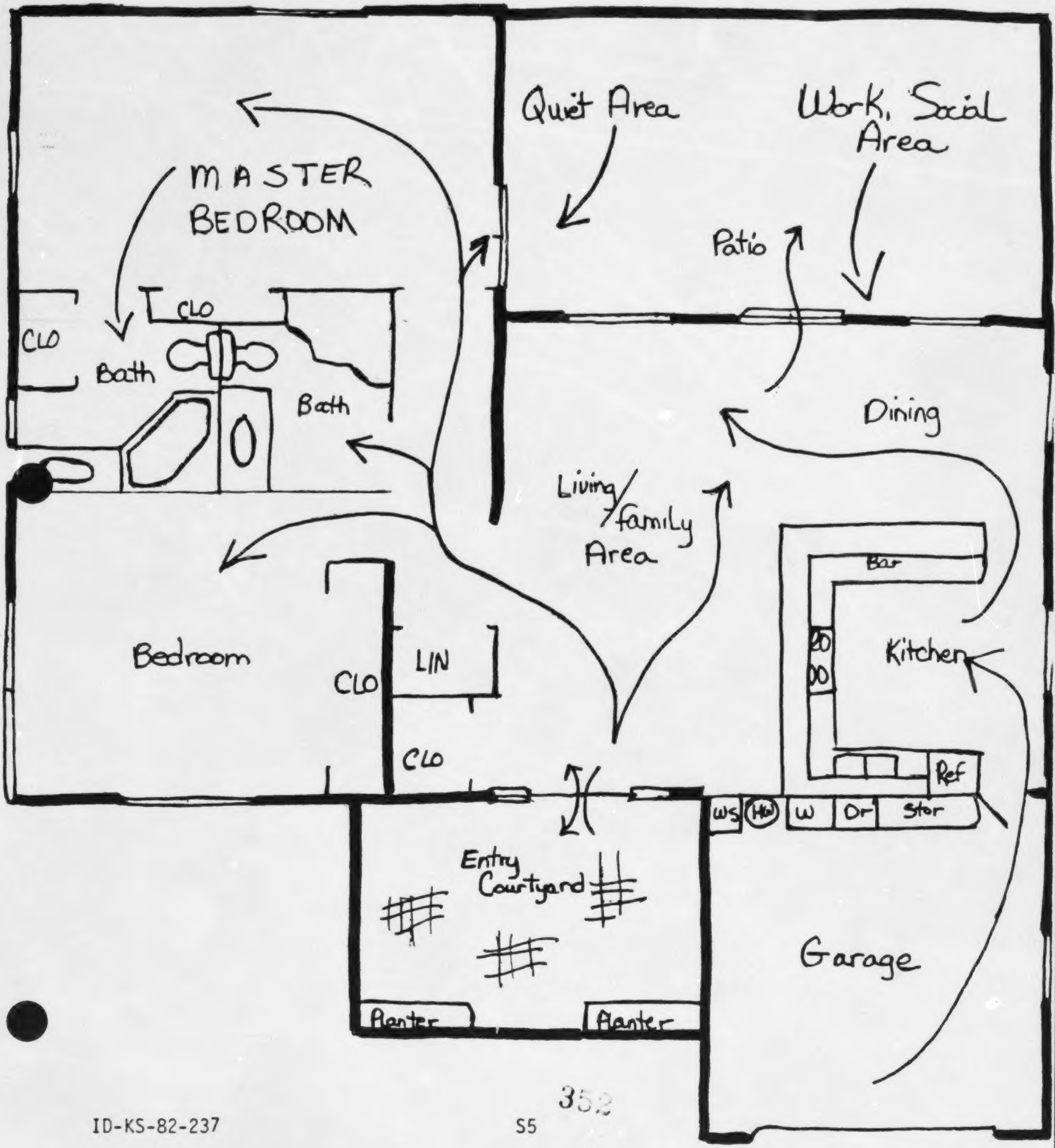
Usually designers plan to locate wiring and plumbing so that it is economical and convenient. Notice how the bathrooms are lined up back-to-back in many floor plans. This eliminates expensive plumbing hookups. It is also much cheaper to plan for plenty of outlets and switches within the home while it is under construction. Remodeling costs can run much higher than the initial installation.

Finally, since inside floor space is costly and most families enjoy outdoor activities, provision should be made for extending the home to the outside. Porches, covered or uncovered patios, decks, carports, and many other techniques can be used to create this additional living area. Some of these may even be designed with the intention of converting them to closed-in housing space later.

This information barely touches the surface of good home design. The best way to learn more about the techniques of drawing functional floor plans is to try. Seek out samples in books, magazines, and real estate offices. Analyze them, then see if you can design something creative and practical.

THE FLOOR PLAN

Look at the following floor plan. Consider details, such as traffic patterns, provisions for storage, groupsing of rooms, location of windows and doors, etc. Use your analysis of this plan as a basis for drawing one of your own.


Quiet Area
Work, Social Area
MASTER BEDROOM
Patio
CLO
CLO
Bath
Bath
Dining
Living/family Area
Bar
Bedroom
CLO
LIN
Kitchen
CLO
Ref
WS
HW
W
Dr
Stor
Entry Courtyard
Garage
Planter
Planter

Floor Plan Graph
Each square equals one square foot:
Scale 1/4" = 1'

code: ID-KS-82-238
title: LIGHTING
author: Karen Behning

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Duplicate Application on T2.
Duplicate Job Advancement on T4

If available: Evelyn L. Lewis, Housing Decisions, The Goodheart-Wilcox Company, Inc., South Holland, Ill. 1978.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T5

LIGHTING
APPLICATION NAME ______________________________

I. Match the following terms and definitions:

_____ 1. Amount of light a candle gives off at a distance of one foot

_____ 2. Unit of measurement for amount of current used

_____ 3. Part of an incandescent bulb

_____ 4. Produces invisible ultraviolet rays when activated by electricity

_____ 5. Reflects light

A. bulb

B. tungsten filament

C. foot candle

D. mercury vapor

E. smooth surface

F. watt

G. mogul base

II. Fill in the blank with either "incandescent" bulbs or "fluorescent" tubes:

1. For energy conservation ____________________ lighting would be the most economical to use.

2. ____________________ are less expensive to install.

3. ____________________ produce very little heat.

4. ____________________ produces approximately four times as much light as a/an ____________________ with the same amount of wattage.

5. ____________________ uses a filament to help produce light.

6. ____________________ uses mercury vapor to help produce light.

III. List the four different types of fluorescent tubes available to the consumer.

A. ____________________

B. ____________________

C. ____________________

D. ____________________

IV. 7. The wattages for fluorescent tubes depends on the ____________________ of straight tubes and the ____________________ of circular tubes.

LIGHTING
APPLICATION KEY

I. Match the following terms and definitions:

C 1. Amount of light a candle gives off at a distance of one foot

F 2. Unit of measurement for amount of current used

B 3. Part of an incandescent bulb

D 4. Produces invisible ultraviolet rays when activated by electricity

E 5. Reflects light

A. bulb

B. tungsten filament

C. foot candle

D. mercury vapor

E. smooth surface

F. watt

G. mogul base

II. Fill in the blank with either "incandescent" bulbs or "fluorescent" tubes:

1. For energy conservation Fluorescent lighting would be the most economical to use.

2. Incandescent are less expensive to install.

3. Fluorescent produce very little heat.

4. Fluorescent produces approximately four times as much light as a/an Incandescent with the same amount of wattage.

5. Incandescent uses a filament to help produce light.

6. Fluorescent uses mercury vapor to help produce light.

III. List the four different types of fluorescent tubes available to the consumer.

A. Cool White

B. Warm White

C. Deluxe-Cool White

D. Home-Lite

IV. 7. The wattages for fluorescent tubes depends on the length of straight tubes and the diameter of circular tubes.

LIGHTING
JOB ADVANCEMENT NAME ______________________

I. Match the following terms and definitions:

_____ 1. Amount of light a candle gives off at a distance of one foot
_____ 2. Unit of measure for electric current
_____ 3. Part of an incandescent bulb
_____ 4. Part of a fluorescent tube
_____ 5. Type of fluorescent light
_____ 6. Part of a high wattage three-way bulb

A. light meter
B. mercury vapor
C. watt
D. footcandle
E. mogul base
F. coil
G. tungsten filament
F. home-lite

II. Below are statements which are mostly true for either INCANDESCENT or FLUORESCENT lighting. Put INC if the statement relates most to INCANDESCENT lighting and FL if it more closely is true of FLUORESCENT.

_____ 1. Are less expensive to use
_____ 2. Give more light from a smaller space
_____ 3. Last longer
_____ 4. Produce very little heat
_____ 5. Are less expensive to install and replace
_____ 6. Light up as soon as current is applied
_____ 7. Wattage depends upon the diameter of the tube

III. Put a TRUE if the following statement is true and FALSE if it is not.

_____ 1. Fluorescent warm white is the most efficient white light.
_____ 2. Home-lite fluorescent is closest to natural day light.
_____ 3. Deluxe cool white most closely imitates incandescent.
_____ 4. Cool white blends well with sunlight.
_____ 5. Home-Lite is the most common fluorescent light used in homes and restaurants.

LIGHTING
JOB ADVANCEMENT NAME ____________________

I. Match the following terms and definitions:

D 1. Amount of light a candle gives off at a distance of one foot
C 2. Unit of measure for electric current
G 3. Part of an incandescent bulb
B 4. Part of a fluorescent tube
F 5. Type of fluorescent light
E 6. Part of a high wattage three-way bulb

A. light meter
B. mercury vapor
C. watt
D. footcandle
E. mogul base
F. coil
G. tungsten filament
F. home-lite

II. Below are statements which are mostly true for either INCANDESCENT or FLUORESCENT lighting. Put INC if the statement relates most to INCANDESCENT lighting and FL if it more closely is true of FLUORESCENT.

FL 1. Are less expensive to use
INC 2. Give more light from a smaller space
FL 3. Last longer
FL 4. Produce very little heat
INC 5. Are less expensive to install and replace
INC 6. Light up as soon as current is applied
FL 7. Wattage depends upon the diameter of the tube

III. Put a TRUE if the following statement is true and FALSE if it is not.

T 1. Fluorescent warm white is the most efficient white light.
F 2. Home-lite fluorescent is closest to natural day light.
F 3. Deluxe cool white most closely imitates incandescent.
T 4. Cool white blends well with sunlight.
T 5. Home-Lite is the most common fluorescent light used in homes and restaurants.

code: ID-KS-82-238
title: LIGHTING
author: Karen Behning

HERO HELP

Help Wanted

(PLACE ALL MARKS ON A SEPARATE SHEET OF PAPER)

"Watt" do you know about LIGHTING???????????

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Define the terms commonly used in the lighting industry.

2. Recognize the differences between and benefits of INCANDESCENT and FLUORESCENT light.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

READ: Lighting information sheet (attached)

DO: Locate and compare the light given off from a frosted bulb, and a fluorescent bulb. Put white, green, blue, and yellow colored water under each light and note the differences in color. Describe the results of your comparison in writing and turn in to the teacher or report the results of your experiment to the class.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

____

____

____

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

1. Go to a lighting or hardware store and interview the lighting specialist in that department.
2. Get a speaker to come to your class and talk to you about lighting and energy conservation. Try the local utility company in your area.

LIGHTING INFORMATION

INCANDESCENT - INCANDESCENT light is produced when a fine tungsten filament, inside a bulb, is heated by electric current being passed through and heating the filament until it glows and gives off light. Most bulbs have a standard base, the exception being 3-way bulbs with higher wattage (100-200-300) which have a mogul base. INCANDESCENT bulbs range in light from 15 watts to 300 watts.

FLUORESCENT - FLUORESCENT light is produced when mercury vapor, sealed in a long tube, is activated by electricity thus giving off ultraviolet rays which are converted into visible light by the FLUORESCENT coating inside the tube. Several shades of "white" tubes are produced by changing the coating of FLUORESCENT coating. The are:

--- COOL WHITE: efficient, blends well with sunlight

--- WARM WHITE: most efficient white fluorescent, not flattering to some colors

--- DELUXE COOL WHITE: most close to natural daylight

--- HOME-LITE: most common FLUORESCENT light for homes and restaurants, warm and friendly glow, most closely imitates INCANDESCENT.

The amount of light given off in a FLUORESCENT light depends on the length of the straight tube or the diameter of the circular tube. Wattage refers to the amount of current used and not the amount of light given off. Footcandle refers to the amount of light a standard candle gives off at a distance of one foot.

INCANDESCENT bulbs are less expensive to install and replace, light up immediately and give more light from a smaller space. FLUORESCENT tubes are more efficient so they are less expensive to use, last longer, produce little heat and give off about 4 times as much light.

code: ID-KS-82-239
title: LIGHTING FIXTURES
author: Karen Behning

HERO HELP

training activities

Listed below are the resources and materials needed for students to complete this HERO HELP.

Duplicate application and job advancement.

application

ANSWER KEY: Page(s) - T3

The ANSWER KEY has been placed on a separate page for your convenience in storing and grading.

job advancement

ANSWER KEY: Page(s) - T5

LIGHTING FIXTURES
APPLICATION

NAME: ______________________

I. Fill in the blank:

1. ____________________ light shines on walls and ceilings resulting in a soft light.

2. ____________________ means that the fixture has been made according to certain safety guidelines.

3. ____________________ lighting is mounted on the wall above windows and draperies.

4. ____________________ lighting is mounted on the wall near the ceiling and all light given off shines down.

5. ____________________ light is closed on top so all the light shines down giving direct light to a certain area.

6. ____________________ lighting may be built into a ceiling or attached to it.

II. True or False:

_____ 1. Only lamps need to have U.L. approval.

_____ 2. Light fixtures are a structural part of a dwelling.

_____ 3. Light fixtures can be attached to a wall.

_____ 4. Light fixtures provide only indirect light.

_____ 5. Light fixtures are part of the dwelling's structure.

_____ 6. Indirect lighting gives off a soft light.

III Matching:

_____ 1. Light mounted at ceiling height with all light going down.

_____ 2. Light mounted above windows and drapes.

_____ 3. Light that shines where it is to used.

_____ 4. Indicates lighting that meets safetly standards.

A. cornice
B. cove
C. valance
D. structural
E. indirect
F. U.L. Seal
G. direct

IV. Draw the Underwriter's Laboratory Seal of Approval:

LIGHTING FIXTURES
APPLICATION NAME: ____________________

I. Fill in the blank:

1. Indirect light shines on walls and ceilings resulting in a soft light.

2. Underwriter's Laboratory Seal of Approval means that the fixture has been made according to certain safety guidelines.

3. Valance lighting is mounted on the wall above windows and draperies.

4. Cove lighting is mounted on the wall near the ceiling and all light given off shines down.

5. Cornice light is closed on top so all the light shines down giving direct light to a certain area.

6. Soffit lighting may be built into a ceiling or attached to it.

II. True or False:

F 1. Only lamps need to have U.L. approval.

F 2. Light fixtures are a structural part of a dwelling.

T 3. Light fixtures can be attached to a wall.

F 4. Light fixtures provide only indirect light.

F 5. Light fixtures are part of the dwelling's structure.

T 6. Indirect lighting gives off a soft light.

III Matching:

A 1. Light mounted at ceiling height with all light going down.

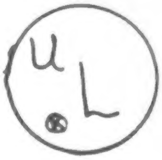
C 2. Light mounted above windows and drapes.

G 3. Light that shines where it is to used.

F 4. Indicates lighting that meets safetly standards.

A. cornice
B. cove
C. valance
D. structural
E. indirect
F. U.L. Seal
G. direct

IV. Draw the Underwriter's Laboratory Seal of Approval:



LIGHTING FIXTURES
JOB ADVANCEMENT NAME: ____________________

I. Match the following words and definitions:

_____ 1. Light mounted at ceiling height with all light going down.
_____ 2. Light mounted at wall near ceiling and all light goes up.
_____ 3. Light mounted above windows and drapes.
_____ 4. Lighting that is part of the built-in design of the house.
_____ 5. Light that shines where it is to be used.
_____ 6. Indicates lighting that meets safety standards.

A. Cornice
B. Cove
C. Valance
D. Structural
E. Indirect
F. U.L. Seal
G. Direct
H. Recessed

II. Fill in the blank:

1. ____________________ are the oldest type of lighting used in homes.

2. ____________________ light shines on walls and ceilings resulting in soft light.

3. ____________________ lighting is mounted on the wall above windows and draperies.

4. Light fixtures are not considered part of the dwelling's structure but the ______________________ is.

III. ue and False:

_____ 1. Only light fixtures need to have the U.L. Seal of Approval.

_____ 2. Light fixtures provide only direct lighting.

_____ 3. Light fixtures are a structural part of the dwelling.

_____ 4. Soffit lighting is always built into the ceiling.

IV. Draw the Underwriter's Laboratory Seal of Approval.

V. What is the importance of the U.L. Seal.

LIGHTING FIXTURES
JOB ADVANCEMENT KEY NAME: ____________________

I. Match the following words and definitions:

A 1. Light mounted at ceiling height with all light going down.
B 2. Light mounted at wall near ceiling and all light goes up.
C 3. Light mounted above windows and drapes.
D 4. Lighting that is part of the built-in design of the house.
G 5. Light that shines where it is to be used.
F 6. Indicates lighting that meets safety standards.

A. Cornice
B. Cove
C. Valance
D. Structural
E. Indirect
F. U.L. Seal
G. Direct
H. Recessed

II. Fill in the blank:

1. lighting fixtures are the oldest type of lighting used in homes.

2. indirect lighting light shines on walls and ceilings resulting in soft light.

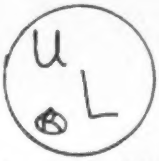
3. valance lighting is mounted on the wall above windows and draperies.

4. Light fixtures are not considered part of the dwelling's structure but the wiring is.

III. True and False:

F 1. Only light fixtures need to have the U.L. Seal of Approval.
F 2. Light fixtures provide only direct lighting.
F 3. Light fixtures are a structural part of the dwelling.
F 4. Soffit lighting is always built into the ceiling.

IV. Draw the Underwriter's Laboratory Seal of Approval.



V. What is the importance of the U.L. Seal. insures that the fixtures or appliances meet federal safety guidelines.

code: ID-KS-82-239

title: LIGHTING FIXTURES

author: Karen Behning

HERO HELP

Help Wanted

PLACE MARKS ON SEPARATE SHEET OF PAPER.

You have been asked to help a customer choose lighting for his/her home. If you're not sure how to go about it, read this HERO HELP and find out.

Job Competency

When you have completed this HERO-HELP you will be able to:

1. Identify and explain the Underwriter's Laboratory Seal of Approval.
2. Explain the differences between lamps, light fixtures and structural lighting.
3. Define the terms commonly used in the lighting industry.

Application

Read the JOB COMPETENCIES listed above. Ask yourself: can I now do the activities listed in each statement?

If the answer is YES, ask the HERO Coordinator for the application on Page T 2 .

If the answer is NO, this learning package is for you. Go right on to the Training Activities.

Complete the Application and return it to the HERO coordinator so it can be checked. You will then know what you should do next.

Training Activities

1. Read: Lighting Information Sheet - attached.
2. Look through magazines for examples of light fixtures lamps, and structural lighting. Cut out and place on paper. Identify the type of lighting show. Find 3 lamps, 3 light fixtures and one of each type of structural lighting. Turn in to instructor.
3. Go to a hardware or lighting store and look for and identify the Underwriter's Laboratory Seal of Approval on three different brands of lamps and five different types of lighting fixtures. List these and turn in to instructor.

Job Advancement

Read your JOB COMPETENCY section again. When you feel sure that you can complete each of the parts, ask your teacher for the JOB ADVANCEMENT for this HERO HELP.
Complete the JOB ADVANCEMENT and return to the HERO coordinator to see how you did.

***** EXTRA CREDIT: *Another way that I could have learned enough to reach the JOB COMPETENCIES was:*

Quest

This is an optional opportunity for you. You can gain additional credit for completing it; HOWEVER, you will not lose any credit for going right on to the next HERO HELP.

1. Find a floor plan of a home and indicate the location and type of light best suited for each room. Explain your choice of lighting.

2. Write to a local utility company and obtain information on the amount of lighting recommended for different activities.

LIGHTING INFORMATION

DIRECT lighting shines directly to where it is to be used and provides the most possible light to a specific area. INDIRECT light shines on walls and or ceiling and thus reflects light to the area needed. This results in a soft light.

LIGHT FIXTURES are not a part of the dwelling's structure but the wiring is. They are attached to the wall or hung from the ceiling. When choosing fixtures you can select a style that will harmonize with the room and the style of furniture you have. Fixtures could provide either direct or indirect lighting depending on the style of fixture you choose.

LAMPS can provide lighting for a specific area in any room. They are the oldest type of lighting found in homes. Because they can be moved and changed easily they are very practical and widely used. They also can be selected in a style that will harmonize with the decor of the home.

STRUCTURAL lighting is lighting that is part of the built in design of a house or dwelling. Examples of structural lighting are:

1. Cornice light is mounted on a wall at ceiling height. It is closed on top so all the light shines down giving direct lighting. This could be used for highlighting pictures and wall hangings.
2. Cove lights mounted on wall near ceiling. All the light goes toward the ceiling giving indirect lighting only. This gives a room a feeling of height.
3. Valance light is mounted to the wall usually above windows and draperies. The light goes both up and down giving both direct and indirect light.
4. Bracket lighting is similar to valance lighting except it is on plain walls and usually lower on the wall. Light is directed both up and down and is usually used as accent lighting. It gives indirect light.
5. Soffit lighting may be built into a ceiling or attached to it. This is used where large amounts of light are needed such as over a sink or bathroom mirrors. This gives off direct light.
6. Recessed or surface mounted downlights have many uses. They are often used as accent lighting over fireplaces or pictures. If a lot are used together, they produce good direct light.

All light fixtures and lamps must be made according to safety guidelines set up by the Federal Government. These fixtures and lamps are then marked with the Underwriter's Laboratory Seal of Approval. Always check for this before buying any lighting. It looks like this: